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A HANDBOOK of
VOCAL MUSIC

JOHN W. TUFTS



2. 29th

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A
HANDBOOK
OF
VOCAL MUSIC

ILLUSTRATING NORMAL METHODS THROUGH

The Normal Music Course

The Cecilian Series of Study and Song

The Common School Course

BY
JOHN W. TUFTS



SILVER, BURDETT AND COMPANY

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1896

This One



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DEDICATED

TO

The Many Teachers of Music

WHO HAVE EXPRESSED THEIR KINDLY APPRECIATION OF THE AUTHOR'S
WORK FOR PUBLIC SCHOOL MUSIC AS REPRESENTED IN THE
THREE SERIES OF WHICH THIS BOOK TREATS,
WITH THE HOPE THAT THEY WILL BE BENEFITED
BY THE EXPLANATIONS AND SUGGESTIONS HEREIN AFFORDED,
AND ALSO WITH A FEELING OF GRATITUDE
FOR THEIR SYMPATHY AND AID.

PREFACE.

THIS Handbook has been prepared in order to bring about a greater harmony in teaching, and to explain in detail the various steps which must be taken in the study of the books of the different series.

Mere methods are of little value unless the material is in strict accordance with the right educational idea; indeed, with the best elementary method the music may be such as utterly to defeat the plan. It is important that every succession of tones, however simple, should be introduced and studied with the musical development ever in view.

Mere sight-singing, however skilfully exercised, is but a stepping-stone to the right musical rendering. When the first is over-estimated, we have little that is helpful to the student or singer. Every technical point should immediately have its musical application. This is an original feature of the Normal Music Course.

This principle applies in a large degree to music without words, so that the language of tones may exercise the strongest influence over the mind. In the songs with words, the words must be chosen with the greatest care, each poem simply as read expressing a positive idea. In the union, then, of the music and words, there must be the most positive agreement. The music is the most pertinent and suggestive; but the words, as far as possible, should second the expression of the tones; and in the combination there should be the most accurate correspondence. This correspondence should always be shown after the preparatory work with music and words is fully mastered, so that in the rendering of either there may be no uncertainty. Mere prettiness should never take the place of the best and most earnest expression of musical and literary thought. The selections need not, however, be mere problems of tune or time to be worked out.

The music should be at all times full of suggestion, never dull nor insipid in its form or expression. This Handbook is intended to furnish clear and

concise assistance to the teacher, and should be read with care. The author believes that no directions to teachers should appear in the books used by the singers. The reasons for this are obvious to those who are to impart the requisite information to the pupils.

The books contain compositions selected from the works of many of the best masters, and as nearly as possible in the forms in which they were given to the world.

The regular grade teachers are, as a rule, faithful and conscientious workers, and upon them is imposed the task of teaching many different studies, while specialists have but one or two in charge. Music in the department of sight-singing is one of the later introductions to the school curriculum, and some time must elapse before it can be established upon a proper and firm basis.

The author has endeavored to explain the progressive steps in musical training, and he trusts that this contribution to pedagogy in music will aid in establishing this department on an equal footing with other branches of school work.

Although music has been ordinarily looked upon as a mere accomplishment or means of recreation, he believes that, if the work is done in accordance with the plan laid down in the Handbook, the mental discipline will be beneficial, in the same direction as in the study of mathematics or kindred branches.

To the grade teachers and supervisors must be accorded the praise for much of the gain to music which has been made in the last few years. It is to be hoped that while performing this labor of love, as it may be called, they will be partially repaid by the personal profit to themselves which comes from a knowledge of the language of tones, and from an acquaintance with the rich productions of the greatest masters of the art. The author would again express his indebtedness to Mr. W. W. Caldwell and Dr. Philip Woelf for the carefully written original poems and translations which they have prepared for his use.

JOHN W. TUFTS

BOSTON, June 26, 1896.

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A HANDBOOK OF VOCAL MUSIC.

I. PRELIMINARY SUGGESTIONS.

THE books of the three series or courses — the NORMAL MUSIC COURSE, THE CECILIAN SERIES OF STUDY AND SONG, and the COMMON SCHOOL COURSE — were issued, after many years of preparation in writing and teaching, to carry out a well-defined course or plan of study, each book leading in the same direction, but embracing different fields of labor.

Each First Book begins with the earliest mental perception of Tune and Time, and each series is intended to cover all reasonable difficulties likely to be encountered by the average student or singer.

THE NORMAL MUSIC COURSE.

The Normal Music Course is complete in itself, is carefully graded, and was written with a distinct and clear plan of development.

In the carrying out of this plan, the Five Books or Readers are entirely original; and the singers look to the accompanying books — the *Æolian*, the *High School Collection*, and the *Euterpean* —

for compiled works from well-known composers, for illustration and practice.

In the Readers there will be found an abundance of technical and expressive work, fully illustrating the three elements of Tune, Time, and Color. These are wrought out in a larger but less progressive way in the various compilations.

The progressive order of exercises and songs demands a careful following of each as presented in the Normal Music Course, the author having seriously considered every proposition as presented, and believing that any departure from this rule would prove of serious detriment to the study.

The original Normal Music Course differed in several particulars from the present. The First Reader had for its second part the melodies of the book called "*Child Life in Song*," then known as *Rote Songs*. This arrangement it was later thought advisable to change.

This First Reader and the First Series of Charts had figures under the notes. At the time these were deemed by others to

be necessary for a clear understanding of the intervals that were used.

The author has always maintained that many exercises should be read, as they are necessary in order to gain a feeling for the language of music without words ; and therefore a great number were introduced.

It was later considered best to omit the song melodies, and to prepare a new second part. This was done, and the book, in the general estimation, made more complete. A short Third Part was also added.

The Second Series of Charts should be considered as a preparation for the Second Reader, especially in the melodies for a single voice.

The Second Reader was planned to contain exercises and songs for one, two, and three unchanged voices. A diversion was made to introduce exercises and songs for the study of the F clef. It was later thought advisable to change.

Another change became necessary. The Second Part of the Second Reader was enlarged by the introduction of more work on the F clef, and a new book was worked out to take its place when so desired. This comprised advanced exercises and songs in three parts, for which there was already an increasing demand ; and the result was the Introductory Third Reader.

The Third Reader for Unchanged or Female Voices followed as the fourth volume. The Third (originally called the

Fourth) Reader for Mixed Voices was the fifth book.

The original plan provided for a Supplementary volume for each Reader, or Grammar division, as it might be called, The Aoedean, High School, and Eutepæan collections formed a part of that plan. Selections from these supplementary volumes, somewhat modified in form, have been issued as an independent, yet complementary series, under the title of "The Cecilian Series of Study and Song." The large and important place which this series is designed to fill will be indicated later.

THE CECILIAN SERIES OF STUDY AND SONG.

In the four books of The Cecilian Series there is a somewhat different plan of development. The books are illustrations of a different kind. The songs are preceded by exercises in one, two, or three parts, they being, as it were, a preparation for what is to follow. Naturally this preparation is of a more general kind.

The same plan of study is to be followed as with the Normal Music Course, but the songs are selected and arranged from the best sources to illustrate the various grades of work.

In this way the series may be used as supplementary to the Normal Course ; or as an independent course complete in itself. It may also form a series in combination with selections from the other two courses.

THE COMMON SCHOOL COURSE.

The Third, or Common School Course is intended to occupy an important position in school work.

Graded schools are to be found in the cities and larger towns, but there are many thousands of schoolhouses scattered over our country, where all voices or parts are represented, and where, owing to the small number of singers, only one book can be used.

This book was especially designed for such cases, and it is complete in itself, proceeding from the earliest perception of Tune and Time to the difficulties of oratorio chorus practice. It is partly original and partly compiled.

It will also be found sufficiently full and detailed for chorus study, and it completely covers the ground usually required both for sacred and for secular purposes.

MUSIC IN THE SCHOOLROOM.

The author hopes that in this way he has provided for all the important divisions of musical school life and endeavor. If the exercises and songs of all of these books are followed *in the order in which they are printed*, the author feels confident that the progressive arrangement will bring about the desired result in school practice.

In music, as in other branches of study, a way should be provided through which

the student may solve any problems in Tune, Time, or Expression, unaided by a special teacher.

This can be easily accomplished, and in after life a body of singers may come together, competent to help themselves, and to make of music something more than the song-singing of poorly, if not incorrectly written popular melodies suggesting sickly sentimentality, or of another kind of doggerel rhymes miscalled sacred.

If one really desires, the great realm of music may be entered with confidence, profit, and pleasure. This task is really no more difficult than to read the literature of one's mother tongue; and as the demands in music are not as varied in character, the study may be completed in a shorter time and in a simpler way.

Music should no longer be a sealed book. There should always be found in any social gathering a sufficient number of persons capable of singing a glee, part-song, choral, or chorus at sight, with accuracy and tunefulness.

The expressive side of music will be readily suggested and gained when the tones of the representation are mentally known. We see a printed or written sentence, and we at once know how it would sound if spoken. We hear a sentence read, and we know how it would appear if written or printed. The same is necessary when we desire to sing at sight. We lose much when unable mentally to read the music that we see.

When this ability is gained, we can soon reach the desired end, — music and what it suggests. Reading at sight is the means to that end.

The illustrations must be very simple at first, and gradually the skill to solve quickly any problem in tune or time will be acquired.

It is suggested that quartets and choruses should be formed for singing together, devoting a little time, at regular intervals, to study and practice. The delight felt in being able to help each other will amply repay for the time and labor spent in the study.

It may be asked, "Why does one need a particular manual or guide?" Simply, it may be stated that no one has been studied in a very superficial and "grade," or regular teacher when they possess some skill and therefore to some extent the beauties of the language, and when called upon to teach.

They perhaps have some cr
ined through the syllables
., which generally stand fo
tead of being *the thing itse*
cher who loves music follo
urse, — and it is generally
sical one, — of singing the
s, as well as she may be
for imitation by the pupi
lly a slow and tedious pro
t generally a successful
ng a knowledge of the mi

The teacher who has a piano or organ is quite relieved, for a little skill upon an instrument is sufficient to produce the required sounds. Knowledge of music was not a condition when he or she gained a position, and school committees were glad to have the services of one who had this additional accomplishment in however small a degree.

The syllables were rarely used in all their changes. They were oftener sung because they belonged to certain d than because through pupil ch.

Such singing was
to get the right
and the lister
ody triumph
music wa
from an
be, wh
ious o
sadly
I
be
t

II. VOCALIZATION.

1. POSITION.

BUT little time need be given to special exercises in breathing, and a few simple directions will suffice. The singers should not be wearied by numerous mechanical actions or technical terms of doubtful value.

An erect position of the body, the chest being held firmly and somewhat expanded, is necessary at all times, whether standing or sitting, with the head held erectly, so that the vocal organs may not be cramped.

2. INHALING.

1. Draw the breath *very slowly* through the nostrils, until the lungs are filled, when the air may be suddenly expelled.

2. Draw the breath *very slowly* through the mouth, the lips being almost closed. Fill the lungs as before, and then quickly expel the air.

3. Draw the breath as at 1. When this has been started, *add* the current of air through the mouth, as in 2, and completely fill the lungs. When this has been done, expel the air quickly. It will be felt that the lungs can be more easily and completely filled by the third process than by the first two separately. Beyond this also, with 3 no sound of breathing can possibly be made.

Singers in this simple manner, might avoid that most distressing gasping so

often heard. In inhaling the breath, the air must *be kept in constant motion*, until the lungs are fully inflated.

This, with a little practice, can be done in the time of a second.

3. EXHALING.

Fill the lungs, and then reverse the preceding practice.

1. Let the breath escape *very slowly* through the nostrils.

2. Let the breath escape *very slowly* through the mouth, the lips being opened as little as possible.

3. Let the breath escape very slowly through both nostrils and mouth. This will require a little practice. Do this at different times for a few minutes (say two or three) only not long enough to become weary; otherwise the practice will be of no value.

4. VOWEL AND CONSONANT PRACTICE.

Vowels are sung. Consonants are made. The following tables are prepared for the practice of vowels and consonants in combination.

In the first table, the vowel is prefixed to the mechanical (consonant) action, showing a large variety of the latter.

In the second table the mechanical (consonant) action precedes the vowel. In the third table the two are united.

After the correct action in producing the vowel shapes has been acquired, one of the 6 vowel shapes, followed by the different consonants, may be taken, changing from day to day, until the vowel sound is in no way disturbed by the mechanical action.

Six vowel shapes are given for practice, and these will suffice. It will not be necessary to push this study to its extreme limits.

Do not pause upon the consonants. Make them short and clear, weighing carefully the vowel sounds.

First Table.

ä—ā—ē—ā—ō—ū	M.
"	N.
"	B.
"	P.
"	D.
"	T.
"	R.
"	L.
"	G. hard.
"	K. or C. hard.
"	V.
"	F.
"	Z.
"	S.
"	Wh.
"	H.
"	Th.
"	G. soft.
"	Ch. soft.
"	Sh.

Second Table.

M.	ä—ā—ē—ā—ō—ū
N.	"
B.	"
P.	"
D.	"
T.	"
R.	"
L.	"
G. hard.	"
K. or C. hard.	"
V.	"
F.	"
Z.	"
S.	"
Wh.	"
H.	"
Th.	"
G. soft.	"
Ch. soft.	"
Sh.	"

Each of the exercises in the First and Second Tables should be repeated several times in order to gain in quality of the vocal tones and in articulation of the different consonants.

Third Table.

M.	ä—ā—ē—ā—ō—ū	M.
N.	"	N.
B.	"	B.
P.	"	P.
D.	"	D.
T.	"	T.
R.	"	R.
L.	"	L.

THIRD TABLE (*continued.*)

G. hard.	ä—ā—ē—ā—ō—u	G. hard.
K. or C. hard.	"	K. or C. hard.
V.	"	V.
F.	"	F.
Z.	"	Z.
S.	"	S.
Wh.	"	Wh.
H.	"	H.
Th.	"	Th.
G. soft.	"	G. soft.
Ch.	"	Ch.
Sh.	"	Sh.

Further study of this subject does not belong to the years of school study in music.

If the music is intelligently prepared, with the human voice constantly in mind, the singers will have a practical training sufficient for their needs. If, on the contrary, the music is thought out through the medium of an instrument, injury to the voices must inevitably result. This matter should be considered with the greatest care, for music is our end and aim at all times.

III. TUNE.

MENTAL WORK.

IN a book to serve as a guide for teachers using the three courses of music that have been already mentioned, the general outline must be the same.

When the three great underlying principles have been treated, special references will be made to the different grades in each series.

That these principles may be taken up in their natural order, let us begin with Tune, first premising that the pupil is without knowledge or cultivation.

The series of tones forming our so-called Major Scale has a mathematical basis derived from the law of vibration.

Our scale differs chiefly from the mathematical succession in having a regular subdivision into two tetrachords of four notes each, and these are relatively alike. The lower tetrachord is from 1 to 4, the upper 5 to 8, both inclusive. These tetrachords enable us to use our scale freely in modulation. We have become accustomed to the series of eight tones, and it gives us pleasure as a succession. It is called the Major Scale, the word "Major" in this connection meaning bright and cheerful; and on account of its uniformity it can be learned with ease. There are many other series acknowledged and followed. These are found among semi-civilized or barbarous nations. Their varied

successions are satisfactory to them, although differing materially from the order used by us.

Our Major Scale does not exist in nature, but it is a compromise deviating from the mathematical succession so slightly that in its accepted form it is sufficiently exact and satisfactory. Nevertheless, this being the case, we cannot call our Major Scale the natural one, for in that case all nations would have the same standard succession.

Assuming that this Major Scale is our basis, it will be necessary that the teacher shall at least be able to sing this order of tones in tune, and with a pleasant, musical quality of voice.

In order to gain an agreeable average quality of tone, let us look at the simplest means that we have at hand. Our aids will be the various vowels most frequently met with in the English language.

They are :

ä ——— ā ——— ē
 a ——— ō ——— u

Changes may be made in the following manner. Place the lips and mouth as if to produce *a* and then without change sing *ä*. In the same way make the shape *ō* and sing *ā*. Again make the shape *u* and sing *ē*.

These combinations will be the best for general practice, but do not discard the others. This practice will serve to broaden the vowels, and will help to coun-

teract the tendency, which most pupils show, to sing with a rigid setting of the mouth and jaws. The necessity for such practice and the resultant improvements in articulation can hardly be overstated. In this way also the sound of some of the most troublesome foreign diphthongs may be readily acquired.

It will further be seen that in this way we shall have a greater variety of vowel shapes than can be found in the familiar *do, re, mi*, etc.

In a simple way we may define a vowel as a sound with a shape. A consonant is the result of a mechanical action, but has no open tone. As before stated, vowels are sung : consonants are made.

“What is a vowel? What is a consonant?”

“**A vowel** is defined as a non-frictional emission of the voice or of unvoiced breath through an oral channel, with momentarily fixed configuration. Vowels, therefore, run smoothly into one another by merely altering the shape of the oral passage without interrupting it.

“**A consonant** is defined as an interception of the breath or voice by oral stoppage, or by emission through side channels or through narrow chinks. The change from one consonant to another thus involves a motion of the articulating organs, producing, with more or less audibility, a puff, a flap, or a sibilation” — A. MELVILLE BELL.

For the beginning of the drill work, the teacher may sing the ascending Major Scale slowly, using the real names, one,

two, three, four, five, six, seven, and eight. Let the teacher do this with great care, producing the tones in as perfect tune as possible. Let each tone be fairly and surely attacked, avoiding anything like drawling or sliding from tone to tone.

Were the author to make an innovation in a better direction, as he thinks, he would **teach the scale by tetrachords.**

He would begin with the first four notes, establishing them surely in the minds of the children. When this had been gained, he would take the second four in like manner. Having made these sure, he would unite the two series, and so complete the scale.

The smaller group of four notes would be more easily grasped by the singers. The author makes this suggestion, leaving it for the teachers to follow the new plan or the old. This is only done to establish the scale as a whole, and is but a preparatory drill.

The scale will now be known through its real names, one, two, three, etc.

In like manner, sing the descending scale. Sing softly and intently.

When the ascending and descending scale has been learned, let it be vocalized, and as a vehicle use the broadened *ä*. In this way the relative tones will become clear to the child's mind.

A few minutes only should be devoted to this work, for the young singers should never become weary. *Always sing softly,*

and at first slowly. Let the tones be produced so purely that there cannot be a doubt as to the pitch. If any vagueness exists, the trouble will invariably increase to the injury of all.

A diversion may be introduced, from time to time, by teaching the class some Rote song, such as are found in a collection called the "Child Life in Song," or from the songs in the First Book of The Cecilian Series of Study and Song.

The well-known difficulty of finding teachers in the primary grades who can give illustrations for imitation in singing Rote songs will be encountered, but it is to be hoped that this will gradually disappear. At any rate, the trouble is here reduced to a minimum, and need not alarm us, as the children will soon outgrow the necessity of following any model.

In this way the teacher can show her taste and skill. Where instruments are at hand, an accompaniment may be played to advantage, but the teacher should *never sing any exercise, or guide the pupils except in the scale as a whole.*

The author believes that such work in Rote singing will be very useful during the first two or even three years of school life.

Proceeding with the work, the table of intervals may be taken up, a few at a time, making frequent repetitions to secure accuracy of tune and attack.

The succeeding tables indicate the tones of the scale. They are divided into groups for study.

They are carefully graded, and should be studied in the order in which they are printed. This is considered an essential point.

TABLES UPON SCALE TONES.

First Year.

First Series of Tones.—Take as the pitch of one (1) C, C \sharp , D, E \flat , or E.

Mental study of the Major Scale above the key-note.

Call or point from the scale-ladder the Groups 1, 2, 3, 4, in succession (*page 19*).

These numbers are arranged in a systematic order, and in the practice of them the characteristic mental effect of each sound will be developed in the mind of the singer.

The first series of charts is but an illustration of the material to be found in the First Reader. Its first page contains the following tables of figures (names of the degrees of the scale), and it will be of great value in calling the attention of the class to any desired point.

A graphic representation of the scale in the middle of the page may assist somewhat in using the pointer, but the singers should really depend upon a recollection of the series of tones as given at the outset.

Other series of tones may also be called by the teacher, and in these the scale or ladder of tones in the graphic picture will be useful.

Do not forget to make from time to time a change in the pitch of 1, and thereby relieve the monotony of tone and rest the voices by a slightly higher or lower pitch.

In the earlier work, C should be the lowest tone, and that should not be frequently used. The younger singers should not be allowed to sing above E.

Every teacher should have a pitch-pipe, giving one or more tones. Only in this way can the mistake of making too wide a range be avoided.

Individual work should begin in the primary school, and pupils should be taught to expect the same training in music as in other studies.

If begun thus early, the singers will become accustomed to such tasks, and will not feel it to be an especial hardship to respond in any way to individual work.

The suggestions made elsewhere about the different vowel-forms will, if carefully followed, prevent harsh and disagreeable tones. The other injunction—"No tones should be required that cannot be sung softly"—must not be forgotten.

No. 1.

1. 1, 2, 3, 4, 5, 6, 7, 8. — 8, 7, 6, 5, 4, 3, 2, 1.
2. 1, 2, 1. — 1, 2, 3, 1. — 1, 2, 3, 4, 1.
3. 1, 2, 3, 4, 5, 1.
4. 1, 2, 3, 4, 5, 4, 5, 4, 3, 5, 4, 3, 2, 5, 1.
5. 1, 2, 2, 1. — 1, 2, 3, 3, 2, 1. — 1, 2, 3, 4, 4, 3, 2, 1.
6. 1, 2, 3, 4, 5, 5, 1, 5, 4, 3, 2, 1.
7. 1, 2, 3, 4, 5, 5, 4, 3, 5, 4, 3, 2, 5, 1.
8. 1, 2, 3, 4, 5, 6, 7, 8, 8, 7, 8.
9. 8, 7, 6, 8. — 8, 7, 6, 5, 8. — 8, 7, 7, 8.
10. 8, 7, 6, 6, 7, 8. — 8, 7, 6, 5, 5, 6, 7, 8.
11. 8, 7, 8. — 8, 7, 6, 7, 8. — 8, 7, 6, 5, 6, 7, 8.
12. 1, 2, 3, 1, 3, 2, 1. — 1, 3, 5, 3, 1.
13. 1, 3, 5, 8, 5, 3, 1.

Follow with Exercise No. 2.

No. 2.

1. 1, 2, 3, 1, 3, 1, 3, 2, 1. — 1, 2, 3, 4, 1, 4, 1, 4, 3, 2, 1.
2. 1, 2, 3, 4, 5, 1, 5, 1, 5, 4, 3, 5, 4, 3, 2, 5, 1.
3. 1, 2, 3, 4, 5, 6, 1, 6, 1, 6, 5, 4, 3, 4, 3, 2, 3, 2, 5, 1.
4. 1, 2, 2, 3, 4, 2, 4, 2, 1.
5. 1, 2, 3, 3, 4, 5, 3, 5, 3, 4, 2, 1.
6. 1, 3, 5, 3, 4, 2, 1.
7. 1, 2, 3, 4, 4, 5, 6, 4, 6, 4, 5, 3, 4, 2, 3, 2, 1.
8. 1, 2, 3, 4, 4, 3, 2, 4, 2, 4, 3, 2, 1.
9. 1, 3, 2, 4, 3, 5, 4, 2, 1. — 1, 3, 5, 6, 4, 2, 1.
10. 1, 5, 4, 3, 5, 4, 3, 2, 4, 3, 2, 1.
11. 1, 2, 3, 4, 2, 3, 4, 5, 3, 4, 5, 6, 7, 5, 8, 7, 8, 6, 4, 2, 1.
12. 1, 3, 5, 7, 8, 6, 4, 2, 1.

Follow with Exercise No. 3.

No. 3.

1. 1, 2, 3, 2, 3, 2. — 2, 3, 4, 2, 4, 2.
2. 2, 3, 4, 5, 2, 5, 2. — 2, 3, 4, 5, 6, 2, 6, 2.
3. 2, 3, 4, 5, 6, 7, 2, 7, 2. — 2, 3, 4, 5, 6, 7, 8, 2, 8, 2, 1.
4. 1, 2, 3, 4, 3, 4, 3. — 3, 4, 5, 3, 5, 3.
5. 3, 4, 5, 6, 3, 6, 3. — 3, 4, 5, 6, 7, 3, 7, 3.
6. 3, 4, 5, 6, 7, 8, 3, 8, 3, 2, 1. — 1, 2, 3, 4, 5, 4, 5, 4.
7. 4, 5, 6, 4, 6, 4. — 4, 5, 6, 7, 4, 7, 4.
8. 4, 5, 6, 7, 8, 4, 8, 4. — 4, 3, 2, 4, 3, 2, 1.
9. 1, 2, 3, 4, 5, 6, 5, 6, 5. — 5, 6, 7, 5, 7, 5.
10. 5, 6, 7, 8, 5, 8, 5. — 1, 2, 3, 4, 5, 6, 7, 6, 7, 6.
11. 1, 3, 5, 6, 7, 5, 6. — 6, 7, 8, 6, 5, 6.
12. 1, 8, 7, 8, 5, 7, 5, 3, 1. — 1, 3, 5, 8, 7, 5, 4, 2, 1.

Follow with Exercise No. 4.

No. 4.

1. 1, 2, 1, 3, 5, 6, 5. — 5, 2, 4, 3, 2, 3, 1.
2. 1, 3, 5, 3, 4, 3, 2, 1. — 1, 3, 5, 3, 4, 6, 5, 3, 1.
3. 1, 5, 6, 8, 6, 4, 5, 1. — 1, 8, 6, 8, 1, 5, 3, 5, 1.
4. 1, 3, 5, 3, 4, 6, 8, 6, 5. — 1, 8, 6, 4, 5, 3, 1.
5. 1, 4, 6, 8, 5, 3, 1. — 1, 8, 6, 4, 2, 5, 1.
6. 3, 5, 4, 6, 2, 5, 3. — 3, 4, 6, 5, 4, 2, 1.
7. 3, 8, 5, 3, 2, 5, 4, 2, 1. — 3, 6, 5, 1, 2, 3, 1.
8. 4, 3, 2, 1, 5, 2, 4, 3, 1. — 4, 6, 5, 1, 2, 3, 1.
9. 5, 6, 5, 1, 2, 3, 1. — 5, 3, 6, 5, 6, 7, 8.
10. 1, 6, 5, 8, 8, 7, 8. — 6, 5, 7, 6, 5, 2, 3.
11. 1, 3, 5, 7, 8, 3, 5. — 1, 8, 6, 4, 2, 5, 1.
12. 1, 4, 3, 6, 5, 7, 8. — 8, 5, 6, 4, 2, 5, 1.

IV. SOLMIZATION.

SYLLABLES, like do, re, mi, etc. have been used for many centuries, and much of the sight singing done in our day is through their repetition. Guido in the 11th century found a hymn, written about the year 770 by Paulus Diaconus, for the festival of St. John the Baptist. It was so constructed that its successive phrases began with the six sounds of the Hexachord taken in their regular order. He adapted the syllables to his system of solmization. These were Ut, Re, Mi, Fa, Sol and La. Theorists afterwards adopted Si for the seventh tone, the two letters of which were suggested by the initials of "Sancte Ioannes." Ut was changed to Do by G. B. Doni, an old writer of music, who died in 1669.

The hymn to Saint John is as follows : —

Ut quaeant laxis
*Re*sonare fibris
*Mi*ra gastorum
*Fa*muli tuorum
*So*lvi polluti
*La*bii reatum
 Sancte *Io*annes

It may be translated, "Oh, Saint John, that the students may be able to sing with relaxed cords the wonders of thy deeds, take away from them the reproach of unclean lips." The old singers were no doubt troubled with colds in their noses,

hence the above prayer. The change of Ut to Do has changed the significance of the whole series of syllables, and they should go into oblivion with many other fantastic and useless formulas, well known and practised in past centuries. **Syllables are meaningless as names**, and not sufficiently varied to suit our present needs. As used, syllables represent the names of things and not the things themselves.

The best work is done through the thought of the real names, which is a constant reminder of the *relative* tones; together with such single vowels as may seem best to the teacher for the correction of faulty habits in the production of tones. The singers should be able to give any note of the scale with any vowel that may be called for, and no note of the scale should be impressed upon the mind through a particular vowel. Why should two always be re or six la? The variety of vowel shapes that have been given will be quite sufficient, and much more beneficial than the syllables in establishing a good tone quality or habit of thought. Let the teacher frequently change these vowel shapes.

The names one, two, three, four, five, six, seven, and eight may, and indeed should be, sung at the outset to establish the relative tones of the scale, but this need not be done afterwards. Do not leave any series of numbers until it has

been thoroughly learned and can be easily sung.

The foregoing forms the first and most important work for the child in the schools. It is also as necessary for the adult who wishes to learn to read music. He can practise at any time and anywhere, and it will soon be a pleasure to feel that he can sing correctly any succession of tones, and can preserve the tonality without the intervention of any arbitrary signs.

Too much mental work is hardly possible, and there should be no haste to represent what is known — there will be time enough for all that. The power to think and to produce the different tones of the Major Scale forms the first and most important work for the student. All other tones are derivative, and will be produced in regular order. These tones of our Major Scale must be known at first mentally, and in their production all the varieties of quality and force will be gained.

In no case let the children sing loudly.

The highest art is to sing purely and tunefully. Vary the exercise frequently, and do not let the children become wearied.

A good illustration of the advantage of a better nomenclature is shown in the names of our notes, whole, half, and other fractions, instead of the old ones, semi-breve, minim, crotchet, and quaver.

The author would not assert his ideas in a dogmatic way. He desires to make a gradual change for the better. Those teachers who by education have become attached to the syllables, might retain them, but he would diminish the number of repetitions as soon as possible, so that the class might learn to vocalize the notes, and thus avoid the mingling of vowels and consonants. This is an offence to the musician, and seriously impairs the purity of tones, especially where several parts are sung at once.

V. CHILD LIFE IN SONG.

THIS little book has been prepared for the early years of a child's school life. It is, as its name indicates, a series of musical pictures, and it will prove to be interesting with or without accompaniments. It affords an opportunity for the teacher to show her taste in the interpretation of the words, in the purity of tone,

and in the light and shade necessary for their best rendering. Such work may be done, more or less, during the first three years of study.

These little songs are not arranged in a progressive order of difficulty, and the teacher should make such a selection from week to week as may seem best for the

class. Classes of very young children differ so greatly, that no prescribed course can be followed by all at this time.

It is a mistake to think that only melodies that have a very simple harmonic basis are suitable for children. Many little children will, from imitation, sing the themes of great masters, having little comprehension of their beauty, and many of these melodies remain in their minds through life. The melodies for the Primary schools should be natural in the order of notes, with few or no chromatic deviations, and in simple rhythm, that can be learned without difficulty. The words, even if simple, should, as a whole, be of an elevated character, drawn from the best sources and worth the labor of remembering, for all these songs must be memorized. The songs may be at times somewhat nonsensical, but the humor should be obvious as such to the child's mind. Horace Walpole says: "A careless song, with a little nonsense in it now and then, does not misbecome a monarch." The words should be such as the singers can readily understand, and such as they could naturally use. There should be a certain spontaneity about all this. Good advice may be given to children, but it can hardly be expected that they will sing such words with enthusiasm. Even here the greatest care should be taken to sing purely, in a tone of good quality, in the best tune possible, and with strict regard to tone *values*.

Be very careful about the range that you ask your class to sing. A little more than an octave — from C to E — is all that should be required. Make no effort to explain anything more than the general idea conveyed through the words, and take care to speak these words with the utmost distinctness. Above all things, do not allow the children to sing loudly or harshly. It is a great accomplishment for a class to be able to sing in tune and softly. The average child can do this, and the class should not be judged by a few members who may not be mentally active or musical. An occasional suggestive action by the singers, to illustrate the subject of the song, will not be out of place. At any rate keep them wide awake and interested in what they are doing.

Attention is here called to a few of the characteristics of this book. Harmonies need not be restricted to any great extent in their character. Suggestions of contrasted concords and discords are very necessary, for they furnish the first evidences of Tone-color, which is treated more fully later on.

These songs are all marked for movements indicated by a metronome, the figures representing the number of swings or vibrations in a minute, and the note, the kind of note representing or filling the pulsation. This movement is generally made rather slow, and it may be somewhat accelerated as the song becomes familiar.

The collection fittingly opens with

No. 1. "Morning Song," where this peculiarity is readily seen and felt.

No. 7. "Little Rain Drops." It will be observed that this harmony could have been made much simpler, had it been desirable.

No. 11. "Butterflies Are Pretty Things." The accompaniment has a richer development of the melody.

No. 13. "Engine Song." The continuously repeated *g* in the bass is called organ-point, and is suggestive of the engine's motion.

No. 16. "Winter Jewels." Attention is called to the uncommon beauty of the poem.

No. 19. "Coasting." This begins cheerfully in the key of *G*, but the labor of going up hill, on the next page, is suggested by the sombre key of *e* minor.

No. 22. "A Little Girl's Fancies." The poem is of itself a charming picture.

No. 28. "Cock-a-doodle-do." The children will quickly appreciate the story. The accompanist, if there is one, can help the illustration very much.

No. 30. "The Little Dreamer," tells what often proves true to older people. The key of *f* minor need not frighten the teacher. The children like the Minor keys, especially when they alternate with those of the brighter Major mode.

No. 36. "The Wave's Gift." Do not be disturbed by the chromatic harmony towards the close. The same may also be said of the accompaniment to No. 37.

No. 39. "Three Children Sliding." There are some of the absurdities of Mother Goose¹ in the words. The music, in the style of a sailor song, adds another.

No. 41. "The Swallow Is Come." Call the attention of the children to the picture, and ask them to think of the swift and graceful motion of the bird while they are singing.

No. 43. "The North Wind Doth Blow." A pathetic story. Explain it and talk about it to the children.

No. 44. "If All The World Was Apple Pie." Some more absurd jingle from Mother Goose. The rhymes from Mother Goose, which are largely from English sources, have always attracted both young and old. Learned men and English statesmen have made translations of them into Latin and Greek. They have always afforded amusement.

No. 52. "Little White Lily." The waltz movement is not out of place in the musical setting of this charming little poem.

¹ Elizabeth Foster, known as Mother Goose, was born in Charlestown, Mass., in 1665; married Isaac Goose of Boston in 1692; became a member of the Old South Church in 1698; was left a widow in 1710. The first edition of her melodies was published in 1719. She died in 1757. Her home in Boston is said to have been in the three-story wooden house which stood where the junction of Temple Place and Washington Street now is. These rhymes did not originate with her. Mother Goose was, however, the first to gather them from various sources, and they were published in a little book for children.

No. 55. "Old Gaelic Lullaby." A melody in a peculiar scale, having no 7th. The accompaniment is based upon an organ-point note, and it is also in the Minor key. All this seems very forbidding. Try it with the little folks and see if they rebel. You will find that they are by no means opposed to any of these peculiarities. This scale seems well fitted to express the sentiment of the words.

No. 56. "Little Brown Birds." A story with a sad ending. The harmony is somewhat elaborate, but in this way more suggestions are made to the singers.

The melody has one chromatic tone, although in the Minor as well as the Major key.

No. 57. "Ding, Dong!" A combination of Major and Minor keys. Something more beside this alternation was intended, which will be felt in the singing.

No. 58. "Now The Sun Is Sinking." A good-night song.

It will be seen that these little tunes are fitted for the home as well as the school life. The children should be encouraged to express their emotions by music as well as by words.

VI. TIME.

MENTAL WORK.

1. Establishing Time Perception.

SHAKESPEARE said in "Richard II":
"How sour sweet music is when
time is broke and no proportion
kept."

Mozart said: "It is time that is at once the most desirable, the most difficult, and the most essential requisite in music."

Rousseau said in the last century: "The more time is beaten, the less it is kept."

This is as true to-day as in his time.

Keeping time is not the observance of the regular pulsations, but rather keeping regularly recurring accents. If the mind does not have a clear and accurate perception of time, or, what is better, the

regular accents of the measure, the motion of the hand will be in exact accordance with the mental defect. If the mind has been trained to perceive the accents, the beating is unnecessary. In class work, the singer's neighbor is usually the guide, and under this condition prompt and certain accents are impossible.

As a teacher, the author's attention was called many years ago to the difficulty of teaching pupils to keep accurate time. In the year 1857 it occurred to him that a simple pendulum, swinging *silently*, was the best medium and guide. At first he employed a simple Maelzel metronome, without clockwork, and required his pupils to sit before the instrument and to think the varied accents, as follows: —

$\overline{1}, \overline{2} \mid \overline{1}, \overline{2} \mid \&c.$

$\overline{1}, \overline{2}, \overline{3} \mid \overline{1}, \overline{2}, \overline{3} \mid \&c.$

$\overline{1}, \overline{2}, \overline{3}, \overline{4} \mid \overline{1}, \overline{2}, \overline{3}, \overline{4} \mid \&c.$

$\overline{1}, \overline{2}, \overline{3}, \overline{4}, \overline{5}, \overline{6} \mid \overline{1}, \overline{2}, \overline{3}, \overline{4}, \overline{5}, \overline{6} \mid \&c.$

After using the Maelzel metronome for a while it was discarded for a simple tape measure. The rate of vibration, governed by the *length* of the pendulum, was marked in figures upon the back. No such metronomes being for sale at that time they were made by hand. To determine the length of the pendulum, the well known table of Godfrey Weber was used.

Regular time is more difficult to acquire than tune, and the two elements should be taught separately until each is secured. Tune must be in strict accordance with the scale standard. Time must be secured through a feeling for regularly recurring accents guided by a visible pendulum. **The pendulum is infallible.**

Each kind of measure must be gained by many repetitions.

When the Normal Music Course was projected it was deemed best to use the French Language of Time invented by M. Aimé Paris in 1829. This, to the author's mind, required modifications, and the introduction of a new vowel or syllable, in order to establish the secondary or subordinate accent.

Some suggestions regarding the use of the pendulum as a time guide may be help-

ful at this point. The pendulum should never be held in the hand, but it should be securely fixed. This may be easily done by fastening a projecting hook to the wall. Do not, by motions, try to influence the class while repeating the Time-names. Let the class look steadily at the metronome and repeat the syllables promptly in accordance with its vibrations. When a feeling for these pulsations, especially the accented ones, has been gained, the metronome may be placed on one side. Even when placed quite outside the direct line of vision, the vibrations will be perceived and used as a guide. Occasionally test the class by having them turn their backs upon the metronome to see if they can continue the regular movement.

The length of the pendulum should be changed from time to time, but these changes should generally be slight, so that the movement may be exactly kept. Establish each rate before making a change.

2. Two-Part Measure.

This is indicated in time by the syllables or names Tā (Tah) and Tā (Tay). First of all let it be remembered that **these names should never be sung**. This leads to a slipshod and drawing habit which is not conducive to good work. The practice of time through these names is a different one from that of tune, and it must be established without other aid than the swinging pendulum. In all cases the Tā should be spoken with a strong accent.

It will be found that this accent, even if exaggerated in the practice of time, will rarely be so when applied as a principle in singing a melody. It then resolves itself into a fairer proportion, and will not be in excess.

Should a sound continue through two or more pulsations the *t*'s of the succeeding syllables are omitted, and the Time-name is Tă-ā, &c., the vowels being connected by a hyphen or dash.

If rests are introduced the same Time-names are used, but they are whispered, the *Tă* receiving the same accent. This is much better than simple silence, as the singer is reminded of the accents, an essential element at all times. To represent a rest the Time-names are printed in italics.

Some teachers may have a prejudice against the Time-names, but this arises largely from a want of experience in their use. In place of the Time-names, the following may be used to establish the accents of the measures :

Two-part measure, *Strong, weak.*

Three-part measure, *Strong, weak, weak.*

Four-part measure, *Strong, weak, strong, weak.*

Six-part measure, *Strong, weak, weak —
Strong, weak, weak.*

This will serve when the pulsation is undivided, but no farther. Yet even this small amount of time drill is of value. In the development of the Time-names it will be seen how superior they are.

The pendulum may at the outset be set

in motion at the rate of 60 vibrations a minute, giving the suggested accent. The teacher, standing near by, can renew the vibration when the length of the swing has become too small to be readily followed.

The rate of vibration is determined by the *length of the pendulum*, and not by the distance through which it passes. When the feeling for the accent at the rate of 60 has been attained, set it at 90, and afterwards at 120. Vary the practice with a range as great as from 60 to 192. Establish each rate by many repetitions before a new one is given.

Each rate of vibration should be secured before making any change, and above all things the teacher *should not hurry or become impatient*. The children should grow into a feeling of mensural accent, and be themselves desirous of moving and thinking in accordance with the vibrations of the pendulum. Should the pendulum be moving at times when the class is not singing, it will do no more harm than the swinging and even ticking of a clock in the room, of which they are temporarily unconscious. If such time work is faithfully and conscientiously done, the teacher will soon find her class in thorough sympathy with her in the practice of keeping time, — *i. e.* keeping regular accents.

One can easily see that it would be very difficult to read music rapidly at sight if either one of the elementary processes was insecure. By the methods recommended, correct time perception may be

quickly established, and the attention of the mind can be directed to the successive tones and thus be, as it were, free.

This part of the study of music has been neglected, and the old way of beating, tapping, etc., has been too long continued; especially as in this way the mind has not been properly trained to a feeling for regular accents and pulsations.

For all this work no representation is necessary.

3. Three-Part Measure.

The next form of simple time is that with three pulsations in a measure, regularly repeated. So far as is known to the author there is no exact production of a three-part measure in nature. It is a disturbance which may be called artificial. It can be illustrated and compared with two-part measures somewhat in the following manner: —

$\overline{\text{Tā}} \text{ Tā} \mid \overline{\text{Tā}} \text{ Tā} \mid \overline{\text{Tā}} \text{ Tā} \parallel$
 $\overline{\text{Tā}} \text{ Tā} \text{ Tē} \mid \overline{\text{Tā}} \text{ Tā} \text{ Tē} \parallel$

This disturbance will require naturally a stronger accent than would be given in a measure with two pulsations, for the reason that in watching the pendulum it will be seen that the accent will be made mentally to the alternate right and left swing. This is an added proof of how useful the pendulum will become, and how carefully the student should try to make a strong accent, even stronger than

before. Various combinations can be made, among which are the following:

$\overline{\text{Tā}} - \bar{\text{ā}} - \bar{\text{ē}} \quad \overline{\text{Tā}} - \bar{\text{ā}} \text{ Tē} \quad \overline{\text{Tā}} \text{ Tā} - \bar{\text{ē}}.$

The same should be whispered in the case of rests.

4. Four-Part Measure.

Before the publication of the Normal Music Course little had been done to establish the unit of any beyond two and three part measures. It was alluded to as a fact, but little was done in practice. If learned as such it was by imitation and after many repetitions. The four-part measure is not the same as two two-part measures combined. It is a unit in itself, and must be so learned and practised. This form of measure has two accents, a primary and also a secondary one. The primary comes on the first and the secondary on the third pulse or swing.

An illustration like the following will show this.

$\overline{\text{Tā}} \text{ Tā} \quad \overline{\text{Tō}} \text{ Tē}$

The first accent must be stronger than the second.

In the new study it became necessary to give a new vowel in order to gain the right result. It was thought that the new syllable $\overline{\text{Tō}}$ would get very nearly its proper force by the almost involuntary protrusion of the lips in giving the vowel.

Many combinations may be made, a few of which are the following:

Tä Tā Tō Tē
 Tā — ā Tō Tē
 Tā Tā — ō Tē
 Tā — ā — ō Tē
 Tā Tā — ō — ē
 Tā — ā — ō — ē

The same can also be represented by rests, not forgetting the whispered accents.

A chart for teacher's use has been published which gives many illustrations in various forms of measure.¹ Do not forget to make changes in the length of the pendulum. The singers having learned to give the Time-names with regularity at a slow rate, should be encouraged to increase the rapidity to a movement as quick as possible. Come to a pause whenever a change is made in the length of the pendulum, and begin, after a measure of silence, exactly in agreement with the pulse. This variation will be much enjoyed by the pupils. Repeat each measure many times.

5. Six-Part Measure.

This is also a unit, and must be treated as in the preceding form. The primary (stronger) accent is upon the first and the secondary (marked, but less so) on the fourth pulse. The measure may be represented as follows, with also a few other combinations. For study, see the Rhythmic Chart, or the Outline of Study.

¹ Rhythmic Chart for Undivided Pulsations, published by Silver, Burdett and Company.

Tā Tā Tē Tō Tā Tē
 Tā — ā Tē Tō — ā Tē
 Tā — ā — ē Tō — ā — ē
 Tā — ā — ē — ō — ā — ē

It will be noticed that in every form except two-part measure the final syllable is always Tē or in combination ē. This fact will be of assistance in the study of the Time-names, and will be easily remembered. Study the same representations for rests, whispering to indicate the accents in the same manner.

6. Importance of Time Work.

The teacher may perhaps think that too much time is spent upon a small matter, but she is assured that faithful work in this elementary direction is of the greatest value to her pupils. No freedom of movement in its best condition can be gained until absolute accuracy in keeping time (mensural accents) is assured. This should be done as soon as possible, for the teacher will need it all as the rote songs are introduced for recreative work.

Much can be done in the first years of a child's school life through these little melodious songs, and they will require much freedom of movement to express all the varying sentiment of the words. This can be indicated by slight movements of the hand alone or with a pointer or baton. These motions should be very simple, and

need not closely follow the standard forms, which will be given hereafter.

A new experience will be gained in teaching time through the use of a visible pendulum. After a little while all the pupils will gain a feeling for the mensural accents, and they will learn to think in the four preceding forms of measure.

By the frequent use of the swinging pendulum, pupils may gain an unconscious education in time perception, without the aid or direction of the teacher. Suppose the pendulum be swinging at a fairly quick rate. Four little children, sitting side by side, may be thinking a different measure: No. 1. Three-part, No. 2. Four-part, No. 3. Two-part, and No. 4. Six-part measure, and each without telling his neighbor.

Let everything be done at short intervals and let cheerfulness and good nature abound. Even these little folks will be glad to do what they thoroughly understand. If trouble ensues and listlessness is shown, the query may well be raised whether it is all to be charged to the children. We are more inclined to believe that the larger share of the blame should be laid at the door of the teacher.

This will complete the first year of the child's school life. It will be seen that the work has all the desired variety, and that it need not become wearisome. Indeed the teacher with proper tact may make this first year's work not only interesting but also of great value as a preparation for that which is to follow.

7. Exercises from the Outline of Study.

MENSURAL RHYTHM WITH TIME-NAMES.

The various forms of measure in general use may be classed as follows:

1. Two-part measure, with one accent upon the first pulsation. — The Time-names are $\bar{T}\bar{a}$, $\bar{T}\bar{a}$.

2. Three-part measure, with one accent upon the first pulsation. — The Time-names are $\bar{T}\bar{a}$, $\bar{T}\bar{a}$, $\bar{T}\bar{e}$.

3. Four-part measure, with two accents; a strong one on the first, and a weaker one on the third pulsation. — The Time-names are $\bar{T}\bar{a}$, $\bar{T}\bar{a}$, $\bar{T}\bar{o}$, $\bar{T}\bar{e}$.

4. Six-part measure with two accents; a strong one on the first, and a weaker one on the fourth pulsation. — The Time-names are $\bar{T}\bar{a}$, $\bar{T}\bar{a}$, $\bar{T}\bar{e}$, $\bar{T}\bar{o}$, $\bar{T}\bar{a}$, $\bar{T}\bar{e}$.

If one or more pulsations are united by longer or tied notes, the first consonant only is spoken, the changes in the vowel shapes being made as the units occur.

The Division of the Pulsation.

1. When two sounds are given to each pulsation. — The Time-names are: Two-part measure, $\bar{T}\bar{a}$ $\bar{f}\bar{a}$, $\bar{T}\bar{a}$ $\bar{f}\bar{a}$. Three-part measure, $\bar{T}\bar{a}$ $\bar{f}\bar{a}$, $\bar{T}\bar{a}$ $\bar{f}\bar{a}$, $\bar{T}\bar{e}$ $\bar{f}\bar{e}$. Four-part measure, $\bar{T}\bar{a}$ $\bar{f}\bar{a}$, $\bar{T}\bar{a}$ $\bar{f}\bar{a}$, $\bar{T}\bar{o}$ $\bar{f}\bar{o}$, $\bar{T}\bar{e}$ $\bar{f}\bar{e}$. Six-part measure, $\bar{T}\bar{a}$ $\bar{f}\bar{a}$, $\bar{T}\bar{a}$ $\bar{f}\bar{a}$, $\bar{T}\bar{e}$ $\bar{f}\bar{e}$, $\bar{T}\bar{o}$ $\bar{f}\bar{o}$, $\bar{T}\bar{a}$ $\bar{f}\bar{a}$, $\bar{T}\bar{e}$ $\bar{f}\bar{e}$.

2. Three sounds in each pulsation. — The Time-names are: Two-part measure,

Tä rä lä, Tä rä lä. Three-part measure,
Tä rä lä, Tä rä lä, Tē rē lē. Four-part
measure, Tä rä lä, Tä rä lä, Tō rō lō, Tē
rē lē. Six-part measure, Tä rä lä, Tä rä
lä, Tē rē lē, Tō rō lō, Tä rä lä, Tē rē lē.

4. Four sounds in each pulsation. —
The Time-names are : Two-part measure,

Tä zä fä nä, Tä zä fä nä. Three-part
measure, Tä zä fä nä, Tä zä fä nä, Tē zē
fē nē. Four-part measure, Tä zä fä nä,
Tä zä fä nä, Tō zō fō nō, Tē zē fē nē.
Six-part measure, Tä zä fä nä, Tä zä fä nä,
Tē zē fē nē, Tō zō fō nō, Tä zä fä nä, Tē
zē fē nē.

Undivided Pulsations.

2/2 4/4
Tä Tä Tü Tü Tü-ä Tü-ä Tä Tü Tü Tü Tä Tä-ä Tä

3/2 3/4 3/8
Tä Tä Tē Tü Tü Tē Tü-ä-ē Tü-ä Tē Tü-ä Tē Tü Tü-ē Tä Tü Tē-ä Tä Tē

4/2 4/4 4/8
Tä Tä Tō Tē Tü Tü Tō Tē Tü-ä-ō-ē Tü-ä-ō-ē Tü-ä Tō Tē Tä Tä Tō-ē Tä Tü-ō Tē Tü-ä Tō-ē

6/4 6/8 6/16
Tä Tä Tē Tō Tä Tē Tü Tü Tē Tō Tü Tē Tü-ä-ē-ō-ä-ē Tü-ä Tē Tü-ä Tē Tü-ä-ē Tü-ä-ē Tü Tä-ē Tō Tä-ē

VII. TONE COLOR.

WHAT is tone color? Our words Major (large) and Minor (small) do not express what they should. An interval is not indicative of any sentiment, and it may properly be called Perfect, Major, Minor, Augmented or Diminished, but the Scales and Keys should have other names. Those in use by the Germans are much more appropriate and significant. For Major they use the Latin word *durus* (hard or bright) and for Minor the word *mollis* (soft and plaintive). These words are usually printed in the contracted forms, *dur.* and *moll.*

After long study and practice the author became convinced that **tone color afforded through modulation** which was merely suggested, would aid in producing the best musical results. This has been done, especially in the single melodies of the Normal Music Course, The Cecilian Series, and the Common School Course. These peculiar melodies suggest the following changes or modulations.

1. Major key into another Major key.
2. Major key into a Minor key.
3. Minor key into a Major key.
4. Minor key into another Minor key.

About these modulations nothing should be said to the singers by way of explanation, but it will be interesting to watch the effect of these musical suggestions upon

the little ones. Contrary to the popular belief, the youngest children are by no means insensible to the peculiar beauties of the Minor key or mode, especially when contrasted with the Major. They need not, at first, know that it is called minor. Let them enjoy its peculiar tone color, as we may well call it. It is well known that a greater part of the melodies of barbarous or semi-civilized nations and of the traditional folk songs are in the minor keys. Minor keys are also the resort of the musician for his contrasted tone color.

Throughout the author's music readers, these modulating melodies are to be found both in the exercises and in the songs. In the latter they assist largely in the expression of the sentiment of the words. As this peculiarity has been studied for many years, and as the author has deliberately worked out his plan on this basis, it will be well to stop here and to illustrate this fact at once, by giving a few of the harmonies suggested through the melodies. This being done, a return will be made to the books for further detail.

Some of these harmonies do not show modulations, but they are introduced to indicate some peculiarities in the melodies of the songs. The succeeding songs have been taken from the first books of the three Courses. It is not contended

that these are the only harmonies which could be used, but they are those which occurred to the writer, and also such as would be the most obvious to the educated musician. They suggest the various modulations before mentioned, and also some peculiarities which may mentally influence the singers for good. No marks of movement or expression are given, as the author feels that some latitude should

be allowed in what may be suggested by the words, and he would leave both teacher and singers untrammelled in their efforts to render them musically. Let the teachers consider this matter very thoughtfully.

Where modulations are not indicated, the sharps and flats are but passing chromatic deviations.

FIRST SERIES OF CHARTS, PAGE 17.

(With suggested Harmonies.)

Do no - ble things, not dream . . . them.

This musical score is for a song in 3/4 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of quarter notes and half notes, with some rests. The piano accompaniment features a steady bass line and chords that support the melody. The lyrics are written below the melody.

FIRST SERIES OF CHARTS, PAGE 21.

(With suggested Harmonies.)

E

Now see the red morn - ing, So gay - ly is here;

This musical score is for a song in 3/8 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of eighth notes and quarter notes. The piano accompaniment features a steady bass line and chords that support the melody. The lyrics are written below the melody.

A

On mead - ow and brook - let The sun - beams shine clear.

This musical score is for a song in 3/8 time with a key signature of one sharp (F#). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of eighth notes and quarter notes. The piano accompaniment features a steady bass line and chords that support the melody. The lyrics are written below the melody.

FIRST SERIES OF CHARTS, PAGE 24.

(With suggested Harmonies.)

Beams of yel - low sun - - shine, Moon - light

bright as day, Don't you think . .

sum - mer's Pleas - ant - er than May? . . .

The musical score is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score consists of three systems. Each system has a vocal line on a single staff and piano accompaniment on two staves (treble and bass clef). The piano accompaniment features chords and moving lines in both hands, often with slurs. The lyrics are: 'Beams of yel - low sun - - shine, Moon - light', 'bright as day, Don't you think . .', and 'sum - mer's Pleas - ant - er than May? . . .'. The score ends with a double bar line.

FIRST READER, NORMAL MUSIC COURSE, PAGE 12.

(With suggested Harmonies.)

The musical score is written for voice and piano. It consists of three systems of music, each with a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The piano accompaniment features chords and single notes, with some measures marked with an 'x' to indicate specific harmonies. The lyrics are written below the vocal line.

System 1:

You see the gen - tle wa - - ter, How

System 2:

si - lent - ly it floats;— How cau - tious - ly, how

System 3:

stead - i - ly It moves the sleep - y boats.

FIRST READER, NORMAL MUSIC COURSE, PAGE 14.

(With suggested Harmonies.)

a - - - - -

Pus - sy, where have you been to - day? In the meadows, a -

- - - - - C

sleep in the hay. Pus - sy, you are a la - zy

cat If you have done no more than that.

FIRST READER, NORMAL MUSIC COURSE, PAGE 19. *c* - - - - -

(With suggested Harmonies.)

Old Win-ter is com-ing a - gain, a - lack! How i - cy and cold is he!

This musical score is for a song in 3/8 time with a key signature of one sharp (F#). It features a vocal melody line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: "Old Win-ter is com-ing a - gain, a - lack! How i - cy and cold is he!"

FIRST READER, NORMAL MUSIC COURSE, PAGE 21. *b* - - - - -

(With suggested Harmonies.)

It was a bless-ed sum-mer day, The flow-ers bloomed, the
air was mild, The lit-tle birds poured

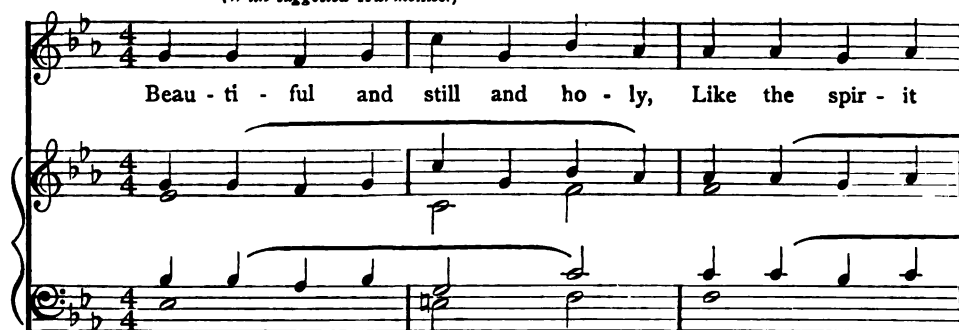
This musical score is for a song in 4/4 time with a key signature of one sharp (F#). It features a vocal melody line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: "It was a bless-ed sum-mer day, The flow-ers bloomed, the air was mild, The lit-tle birds poured". There is a 'D' time signature change indicated above the vocal line for the second part of the song.



forth their lay, And eve - ry - thing in na - ture smiled.

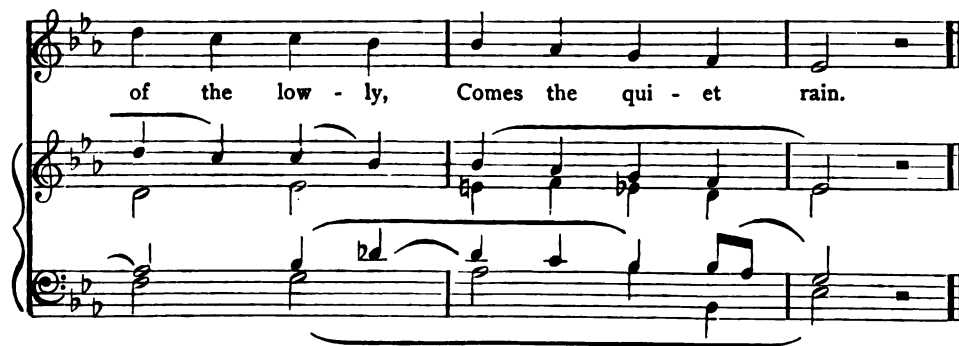
This musical score is for a vocal melody and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line consists of three measures: 'forth their lay,' (quarter notes), 'And eve - ry - thing in' (quarter notes), and 'na - ture smiled.' (quarter notes). The piano accompaniment features a right hand with chords and a left hand with a simple bass line.

FIRST READER, NORMAL MUSIC COURSE, PAGE 39.

(With suggested Harmonies.)

Beau - ti - ful and still and ho - ly, Like the spir - it

This musical score is for a vocal melody and piano accompaniment. The key signature is two flats (Bb, Eb), and the time signature is 4/4. The vocal line consists of three measures: 'Beau - ti - ful and still and ho - ly,' (quarter notes), 'Like the spir - it' (quarter notes), and a final measure with a whole note. The piano accompaniment features a right hand with chords and a left hand with a simple bass line.



of the low - ly, Comes the qui - et rain.

This musical score is for a vocal melody and piano accompaniment. The key signature is two flats (Bb, Eb), and the time signature is 4/4. The vocal line consists of three measures: 'of the low - ly,' (quarter notes), 'Comes the qui - et rain.' (quarter notes), and a final measure with a whole note. The piano accompaniment features a right hand with chords and a left hand with a simple bass line.

FIRST READER, NORMAL MUSIC COURSE, PAGE 55.

(With suggested Harmonies.)

1. 'Tis Christ - mas time, the sweet yule time, Light up the
2. All pleas - ant things are ours to - day, While hol - ly

Ped. * *Ped.* *

Christ - mas tree! . . . The bells of No - el
gleam - eth bright; . . . We'll feed the need - y

Ped. *

rich - ly chime Good news for you and me. . . .
on life's way, And make dark plac - es light. . . .

Ped. *

FIRST READER, NORMAL MUSIC COURSE, PAGE 58.

(With suggested Harmonies.)

Red buds shine on the ma - ple tree, The trail - ing May blooms

fair . . Un - der their green leaves peep at me, For the Spring has

b *D*

kissed them there, For the Spring has kissed them there.

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of three systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The lyrics are: "Red buds shine on the ma - ple tree, The trail - ing May blooms fair . . Un - der their green leaves peep at me, For the Spring has kissed them there, For the Spring has kissed them there." Above the first system, the text "(With suggested Harmonies.)" is written. Above the second system, the letters "b" and "D" are placed above the first and fourth measures of the vocal line, respectively. The piano accompaniment features chords and arpeggiated figures that support the vocal melody.

FIRST READER, NORMAL MUSIC COURSE, PAGE 60.

(With suggested Harmonies.)

Thus far He's guid - ed me a - right, Pro -

tect - ing me both day and night, And well I know, what -

e'er I want, His lov - ing kind - ness still will grant.

FIRST READER, NORMAL MUSIC COURSE, PAGE 65.

(With suggested Harmonies.)

When the win - try wind is blow - ing, When the year's bright days have

fled; When the pret - ty flowers have fad - ed, And the gay green leaves are

dead; With the spring we say, still hop - ing, Will re - turn the flowers that fled.

B♭

The musical score is written for a vocal line and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into three systems, each with a vocal staff and a piano staff. The piano staff consists of a right-hand treble clef and a left-hand bass clef. The first system contains the first line of the song. The second system contains the second line. The third system contains the third line and ends with a double bar line. The piano accompaniment features chords and moving lines in both hands, with some grace notes and slurs. The vocal line is written in a single staff with a treble clef and a key signature of two flats. The lyrics are written below the vocal staff.

FIRST READER, NORMAL MUSIC COURSE, PAGE 68.

(With suggested Harmonies.)

E - - :

1. Sum-mer suns are glow - ing O - ver land and sea, Hap - py light is
 2. God's free mer-cy stream - eth O - ver all the world, And his ban-ner

A - b - - -

flow - ing, Boun-ti - ful and free. Ev - 'ry-thing re - joic - es
 gleam-eth, Ev - 'ry-where un - furled. Broad and deep and glo - ri - ous

A - - - D - - - A - - -

In the mel-low rays, All earth's thousand voi - ces Swell the psalm of praise.
 As the heaven a - bove, Shines in might vic-to-ri-ous, His e - ter - nal love.

FIRST READER, NORMAL MUSIC COURSE, PAGE 74.

B . . .

(With suggested Harmonies.)

1. Morn a - mid the moun - tains! Love - ly
 2. Now the glad sun break - ing, Pours a
 3. Hymns of praise are ring - ing Through the

sol - i - tude! Gush - ing streams and
 gold - en flood! Deep - est vales, a -
 leaf - y wood; Song - sters, sweet - ly

foun - tains Mur - mur, "God is good!"
 wak - ing, Ech - o, "God is good!"
 sing - ing, War - ble, "God is good!"

SECOND SERIES OF CHARTS, PAGE 6.

(With suggested Harmonies.)

The watch is tick - ing, tick - ing,

Tick - ing my min - utes a - way, And min - utes make up the

hours, And hours make up the day. . .

SECOND SERIES OF CHARTS, PAGE 9.

8

(With suggested Harmonies.)

Wher - e'er you go, in weal or woe, What - ev - er fate be - fall; In

sun - ny glade, in for - est shade, A Heaven is o - ver all.

THE CECILIAN SERIES OF STUDY AND SONG, BOOK I., EX. 82, PAGE 15.

(With suggested Harmonies.)

D - - - C - - - G

THE CECILIAN SERIES OF STUDY AND SONG, BOOK I., EX. 143, PAGE 21.

(With suggested Harmonies.)

Exercise 143 is in 3/4 time, key of B-flat major. The vocal line begins with a *d* dynamic marking. The piano accompaniment consists of chords and single notes in the right and left hands, with some notes marked with an 'x' to indicate specific harmonies.

THE CECILIAN SERIES OF STUDY AND SONG, BOOK I., EX. 214, PAGE 27.

(With suggested Harmonies.)

Exercise 214 is in 4/4 time, key of D major. The vocal line includes dynamic markings *f* and *f* with a sharp sign. The piano accompaniment features chords and single notes, with some notes marked with an 'x' to indicate specific harmonies. The score is divided into two systems.

THE CECILIAN SERIES OF STUDY AND SONG, BOOK I., EX. 233, PAGE 29.

(With suggested Harmonies.)

E^b

This musical score is for Exercise 233, set in E-flat major (indicated by two flats in the key signature) and 6/8 time. It consists of a vocal melody and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment is written for both the right and left hands, with the right hand using a treble clef and the left hand using a bass clef. The piece concludes with a double bar line.

THE CECILIAN SERIES OF STUDY AND SONG, BOOK I., EX. 262, PAGE 32.

(With suggested Harmonies.)

A^b

This musical score is for Exercise 262, set in A-flat major (indicated by three flats in the key signature) and 3/4 time. It features a vocal melody and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written for both the right and left hands, with the right hand using a treble clef and the left hand using a bass clef. The piece concludes with a double bar line.

COMMON SCHOOL COURSE, PAGE 25.

(With suggested Harmonies.)

The finch-es are sing-ing, The brown bees are hum-ming, The

This system contains the first line of the song. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "The finch-es are sing-ing, The brown bees are hum-ming, The".

D - - - - - G

grass-es are spring-ing, The sum-mer is com-ing, For A - pril is

This system continues the song and includes a musical exercise. Above the staff, the notes "D - - - - - G" are written. The lyrics are: "grass-es are spring-ing, The sum-mer is com-ing, For A - pril is".

here — For A - pril is here — For A - pril is here.

This system concludes the song. The lyrics are: "here — For A - pril is here — For A - pril is here." The music ends with a double bar line.

COMMON SCHOOL COURSE, PAGE 31.

(With suggested Harmonies.)

1. If I were a bird, I would war - ble a
 2. If I were a flow - er I'd hast - en to

song, The sweet - est and fair - est that ev - er was
 bloom, And make my - self beau - ti - ful all the day

heard, . . And build me a nest on the
 through, . With drink - ing the sun - shine, the

The musical score is written for a vocal part and piano accompaniment. It is in G major (one sharp) and 3/4 time. The score consists of three systems. The first system contains two verses of the song. The second system continues the melody with the lyrics 'song, The sweet - est and fair - est that ev - er was bloom, And make my - self beau - ti - ful all the day'. The third system continues with 'heard, . . And build me a nest on the through, . With drink - ing the sun - shine, the'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

swing - ing and elm tree — And build me a
wind and the rain — With drink - ing the

A

nest on the swing - ing elm tree; Oh,
sun - shine, the wind and the rain; Oh, if

D

that's what I'd do if I were a bird.
I were a flow - er, that's what I'd do.

COMMON SCHOOL COURSE, PAGE 33.

(With suggested Harmonies.)

I know the or - gan is a liv - ing thing; He speaks on

Sun - days when they sing, And when the chor - is

ters in - tone; But all the week he stays a - lone.

A

D

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems. The first system contains the first line of the song. The second system contains the second line, with a fermata over the word 'is' and a measure rest. The third system contains the third line, with a fermata over the word 'lone' and a measure rest. The piano accompaniment consists of chords and single notes in the right and left hands. The lyrics are written below the vocal line.

COMMON SCHOOL COURSE, PAGE 49.

(With suggested Harmonies.)

1. How ma - ny deeds 'of kind - ness A
 2. It needs a lov - ing spir - it, Much

lit - tle child may do, . . . Al - though it
 more than strength to prove . . . How ma - ny

f has so lit - tle strength And lit - tle wis - dom too, . . .
 things a child may do For oth - ers by its love. . .

COMMON SCHOOL COURSE, PAGE 56.

(With suggested Harmonies.)

1. Lul - la - by ba - by! Lul - la - by ba - by! Go to sleep!
 2. Lul - la - by ba - by! Lul - la - by ba - by! Curl up your toes;
 3. Lul - la - by ba - by! Lul - la - by ba - by! Eyes shut tight;

Eyes, oh, how naugh - ty, Still . . . to peep, —
 Cud - dle your lit - tle knees Up . . . to your nose, —
 Lit - tle mouth is o - pen, So, . . . good - night. —

Eyes, oh, how naugh - ty, Still to peep.
 Cud - dle your lit - tle knees Up to your nose.
 Lit - tle mouth is o - pen, So, good - night.

THOMAS HOOD

VIII. THE REPRESENTATION OF TUNE AND TIME.

1. PREPARATORY WORK.

UP to this time no representation of Tune or Time has been brought before the pupils, yet, without this, the children have by *doing*, become acquainted with musical tones and values. They are mentally familiar with the Major Scale and have sung many successions of tones, using one (1) as a starting point or base line. They have gained an idea of four kinds of measure, and in all this they have not been subjected to any hard or dry study. This work has occupied one year of school life, and if the time has been well employed the children will have learned a number of Rote Songs and have gained many ideas about tone quality and expression.

Let it be known that **untuneful singing** is, in nearly every case, caused by doubt. If each interval of the scale is known, the pitch will be kept. This is particularly the case where the question of time does not intrude upon that of tune. It might be well if upon every page of this manual the direction "**sing softly**" were printed.

2. NOTATION.

TUNE.

The scale upon the staff comes next in order. The staff is the name of the

five horizontal and parallel lines on and between which the notes are placed. The clef at the beginning may be explained incidentally by simply drawing the sign upon the blackboard and showing that the curl upon the second line indicates the position of G; from which it is called the G clef. The scale may be studied in the following manner:—



or better yet,



followed by



As has been stated, these groups are called tetrachords (series of four notes) and the two in succession form what we call our Major Scale. When learned in separate groups they may then be united. Sing this scale ascending and descending in the following manner:—

1. With the real names, —

1, 2, 3, 4, 5, 6, 7, 8, — 8, 7, 6, 5, 4, 3, 2, 1.

2. With the pitch names, —

C, D, E, F, G, A, B, C, — C, B, A, G, F, E, D, C.

Do this in singing the whole scale as an exercise ; afterwards it should be known without the necessity of giving the names. With the preceding practice pupils ought to be able to sing the scale easily, taking any vowel shape as a vehicle. (See table of vowels.) Change the vowel from time to time. Tell the children that this is called the Major Scale from C. The mental knowledge of the scale can now be applied by calling the scale tones from the Drill-cards, First Series. This should be done until they can be sung rapidly and easily.

As yet notes, which represent values, are unknown, and this preliminary drill is from dots which represent only the names. Continue the practice of Rote Songs as a diversion.

TIME.

The next consideration is that of value, and this can be presented in the following very simple and easy manner. Start the pendulum at a moderate movement and apply the syllables Tā, Tā. This will constitute a two-part measure, which can be represented as follows :



Measures are divisions of time separated by vertical lines called bars. In this case each note represents a swing or pulse, and it is called a quarter note. The sign x represents silence of the same duration, and is called a quarter note rest. If two of these sounds were united it would represent two swings. The sign is ♩ and it is called a half note. The sign — represents two pulsations in silence. It is called a half note rest.

Together they appear :

- ♩ Quarter note.
- x Quarter note rest.
- ♩ Half note.
- Half note rest.

A Study of Time.



The figures at the beginning are called the time-signature. The upper figure represents the *number* of pulsations and the lower figure the *kind* of note which represents each pulsation. The various kinds of measure will be taken up as we proceed.

We come now to the important plan in the composition of the material of the different books comprising the Normal, Cecilian and Common School Courses. It was the intention of the author to present in every exercise and song some greater or less problem. Illustrations and explanations will be given in the order in which the songs and exercises appear.

IX. THE FIRST READER.

PART I.

1. ANALYSIS OF EXERCISES AND SONGS.

IN the preceding section an explanation was made of the simplest form of two-part measure. The work of the second year of the primary grades will comprise the First Series of Charts and Part I. of the First Reader. This amount of work can be easily accomplished if the mental study of the first year has been well done. An occasional review of a song or two, which has been learned by rote, will be useful and pleasant to the singers. In this way they will see what gain has been made.

As the charts are but illustrations of the books, it does not seem necessary to give here analyses of the exercises and songs found in the charts. Every suggestion with reference to the book is also applicable to the charts.

Ex. 1. The measure $\frac{3}{4}$. Repeated notes. In singing a repeated note use a consonant in such a syllable as *lā*, *lō*, or *lē*. This will assist in the articulation.

Ex. 2. Repeated note upon an accent.

Ex. 3. Repeated note without accent.

Ex. 4. Third note of the scale.

Ex. 5. Repeated second with third.

Ex. 6. Third note of scale without accent.

Ex. 7. The fourth note of scale.

Ex. 8. The fourth with new approach and repeated two.

Ex. 9. Repeated three with four.

Ex. 10. Repeated four.

Ex. 11. Five. Repose on note.

Ex. 12. Five. Conjunct melody. [Conjunct motion is where the melody goes on by degree. Disjunct motion is where there are skips.]

Ex. 13. Five. New melody.

Ex. 14. Five. New melody. Rhythm, in a new order.

Ex. 15. Five. New melody. Rhythm of measures.

Slight changes are of great value, as they lead to closer examination.

Ex. 16. Five. New melody.

Ex. 17. Five. Another melody.

Ex. 18. Six.

Ex. 19. Six. Another melody.

Ex. 20. Six. Another melody.

Ex. 21. Six. Another melody. Rhythm.

Ex. 22. Seven.

Ex. 23. Seven. Another melody.

Ex. 24. The completed scale. The two tetrachords are shown, — the lower and upper. Four part measure appears. This is sometimes called common time, and is represented by the sign C or $\frac{4}{4}$. The time-signature as shown in this book:

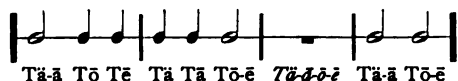
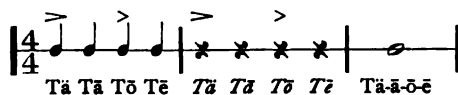
is in every way preferable, as it makes no exception to the kinds of measure, and indicates by figures the number and kind of notes that are used in the pulsations or beats.

Four-part measure has been explained and studied, but has not been represented. There are two new signs, representing in this case four pulsations and its corresponding rest.

○ is called a whole note.

■ is called a whole note rest.

Study in four-part measure.



A special study may be made of each measure.

Ex. 25. Interval of a third. It is not necessary that the pupil should know what kind of a third this is. It is simply the third of the scale, and thought of in this way the tonality of the key is observed and remembered.

Ex. 26. The third analyzed from above.

Ex. 27. The fifth examined through ascent and descent.

Ex. 28. 1, 3 and 3, 5 combined.

Ex. 30. Interval 1, 5.

Ex. 31. Interval 2, 4.

Ex. 32. Interval 4, 2, descent.

Ex. 33. Interval 2, 5.

Ex. 34. Interval 1, 4.

Ex. 35. Interval 5, 8.

Ex. 37. Interval 4, 6.

Ex. 40. The tetrachords analyzed and represented.

Ex. 44. The quarter note rest.

Ex. 45. The quarter note rest in four-part measure.

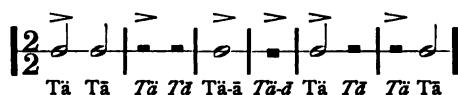
Ex. 46. The quarter note rest upon an accent.

Ex. 48. Rests in conjunction upon unaccented and accented pulsations.

Ex. 49. Measure with two quarter note rests: also with half note rest. There are many slight variations, but the teacher will soon see that the problems are clear ones to the singer, and that they are valuable.

Ex. 56. New form of two-part measure. The pulsation is represented by a half note. A whole note combines two pulsations.


Exercise for practice.



Do not practise this exercise at a slower rate, merely because it is represented in half notes. Remember that these time names are never sung.

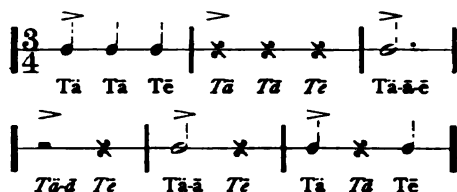
Exs. 56-61. These are in two-part measure, with half notes.

Page 12. The first song. A song should be first sung as a melody, observing the accents of the measure. The words should then be read very carefully, and the teacher should point out the agreement between the accents of the music and words. Let



the words suggest the movement. The suggestion of Tone-color in the second line of words, "How silently it floats," is explained in the accompaniment of the song already given on page 35. It is a modulation into another Major key. Take the second song rather fast. Met. 120 = 

Ex. 62. A new measure. Three-part, in quarter notes. This has had much drill work already.



A representation for practice.



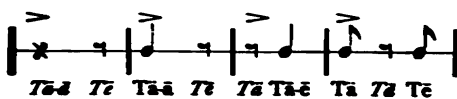
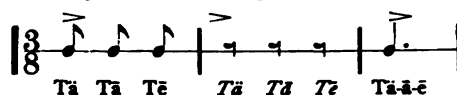
Each measure may be taken as an exercise for practice. See direction for repeated notes.

Songs, p. 13. "An Untruth Once Uttered." Met. 116 =  "Rain, Rain, Go Away." Met. 144 = 

The slur indicates that two notes are sung to one syllable.


Ex. 72. A new representation of three-part measure. Three-part measure in eighth notes. A pulsation represented by an eighth note. A new note and rest.  is called an eighth note.  is called an eighth note rest.


A representation for practice.



Each measure may be used as an exercise for practice.

Song, p. 18. "Said a Drop to a Drop." Met. 144 = 

The sign  is called a hold. It at least doubles the value of the note, and except in the case of long notes, a note that bears this sign should be held even more than twice its ordinary length. This will in many cases depend upon the effect to be produced by the words. In this song give the note the time of four pulsations.

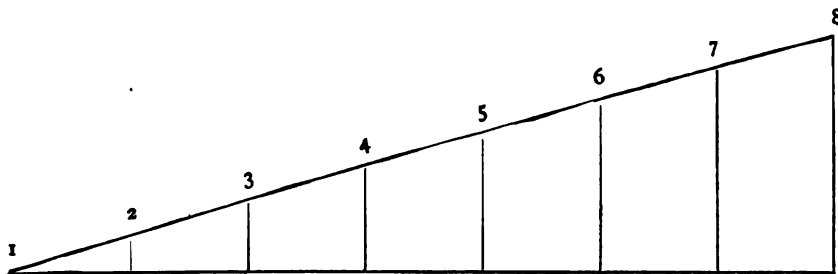
Song, p. 14. "Pussy, Where Have You Been To-day?" See accompaniment already given on page 36, where the modulation into a Minor key is shown. The song should be practised until the movement may be taken as rapidly as Met. 176 = 

Song, p. 15. "The Merry Mice." Sing merrily and rapidly, — as fast as the words can be distinctly spoken. Two notes are joined by the tie prolonging the sound.

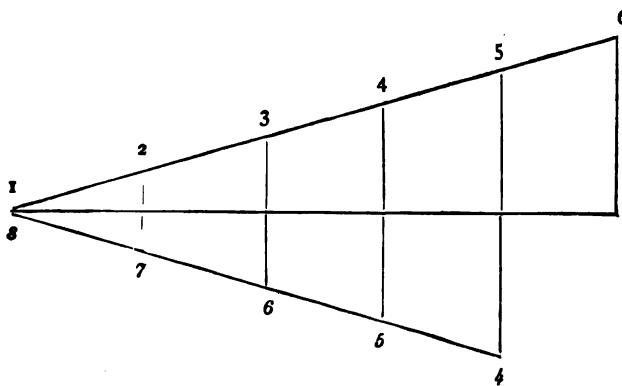
Ex. 84. A new problem is shown, for which some preparation should be made by farther mental work.

2. INTRODUCTION OF THE DIVIDED SCALE.

In the scale from C all the exercises (1 to 83 inclusive) are written above the key note. The scale may be considered in this graphic form: —



In the new departure, the key note (1) is raised and the study is made below as well as above it. The following diagram will present this idea in graphic form:—



For work upon this the following tables of exercises have been prepared. The teacher is advised to begin every lesson with drill work upon these successions of

tones. They are progressive in arrangement, and will secure the greatest ease in reading.

Progressive Exercises in the Major Scale, above and below the Key Note.

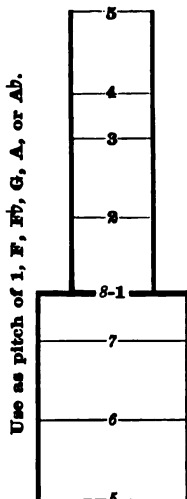
Second Series of Tones. — Keys F, G, A♭, A, B♭.¹

DIVIDED SCALE.

NOTE. — Figures in *Italics* represent tones below the key note. 1-8 descending. 8-1 ascending.

No. 1.

1. 1, 2, 3, 4, 5, 4, 3, 2, 1.
2. 1-8, 7, 6, 5, 6, 7, 8.
3. 1, 2, 3, 4, 5, 4, 3, 2, 1-8, 7, 6, 5, 6, 7, 8.
4. 1-8, 7, 6, 5, 6, 7, 8-1, 2, 3, 4, 5, 4, 3, 2, 1.
5. 1, 2, 1, 2, 1.
6. 1-8, 7, 8, 7, 8.
7. 1-8, 7, 8-1, 2, 1.
8. 1, 2, 3, 2, 3, 2, 1.
9. 1-8, 7, 6, 7, 6, 7, 8.
10. 1, 2, 1-8, 7, 6, 7, 8.
11. 1, 2, 3, 4, 3, 2, 1-8, 7, 8.
12. 1-8, 7, 6, 5, 6, 7, 8-1, 2, 1.
13. 1-8, 7, 8, 7, 6, 7, 8.
14. 1-8, 7, 8-1, 2, 3, 2, 1.
15. 1, 2, 3, 2, 1-8, 7, 6, 7, 8.



7. 1, 3, 4, 7, 8.
8. 1, 3, 2, 4, 7, 2, 1.
9. 1, 4, 6, 7, 8.
10. 1-8, 7, 6, 2, 1-8, 7, 8.
11. 1-8, 6, 3, 2, 6, 7, 8.
12. 1, 3, 7, 8-1, 2, 7, 8.
13. 1, 3, 6, 8, 7, 2, 1.
14. 1-8, 6, 7, 3, 2, 1.
15. 1-8, 5, 8-1, 3, 2, 1.
16. 1, 4, 1-8, 6, 7, 8.
17. 1-8, 6, 5, 6, 8-1, 3, 4, 3, 1.

No. 3.

1. 3, 1, 6, 2, 1-8, 7, 8.
2. 3, 5, 3, 1-8, 6, 2, 7, 8.
3. 3, 4, 3, 1-8, 6, 7, 8.
4. 3, 1-8, 5, 8-1, 7, 2, 1.
5. 3, 5, 1, 3, 6, 7, 8.
6. 3, 1, 6, 2, 5, 7, 8.
7. 3, 4, 6, 7, 8.
8. 5, 3, 1-8, 5, 6, 7, 8.
9. 5, 5, 8-1, 3, 2, 7, 8.
10. 5, 1, 3, 5, 8-1, 2, 1.
11. 5, 3, 4, 2, 1-8, 7, 8.
12. 5, 2, 3, 1-8, 6, 7, 8.
13. 5, 4, 3, 1-8, 5, 7, 8.
14. 5, 8, 6, 2, 1-8, 7, 8.

No. 2.

1. 1-8, 7, 8-1, 2, 1-8, 7, 2, 1.
2. 1-8, 7, 2, 1, 2, 7, 8.
3. 1, 2, 3, 1-8, 6, 7, 8.
4. 1, 2, 3, 2, 1-8, 7, 8-1, 3, 7, 8.
5. 1-8, 7, 6, 7, 8, 6, 2, 1.
6. 1, 2, 4, 3, 2, 7, 8.

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15. 5, 6, 5, 8-1, 7, 2, 1.
16. 5, 8-1, 2, 3, 4, 7, 8.
17. 5, 8-1, 4, 3, 2, 7, 8.
18. 5, 2, 1, 3, 2, 4, 3.
19. 5, 3, 1, 3, 2, 7, 8.
20. 5, 7, 2, 1, 4, 2, 1.
21. 5, 6, 7, 2, 1, 4, 3.

No. 4.

1. 2, 1, 4, 3, 2, 7, 8.
2. 2, 4, 3, 2, 1-8, 7, 8.
3. 2, 3, 2, 3, 4, 7, 8.
4. 2, 7, 8, 5, 8-1, 2, 1.
5. 2, 3, 4, 7, 8-1, 2, 1.
6. 2, 4, 2, 7, 5, 7, 8.
7. 2, 6, 7, 8-1, 4, 2, 1.
8. 2, 5, 3, 1, 2, 5, 8.
9. 7, 8-1, 4, 3, 2, 7, 8.
10. 7, 5, 8-1, 4, 3, 2, 1.
11. 6, 7, 8, 7, 8-1, 2, 1.
12. 6, 5, 6, 7, 8-1, 2, 1.
13. 6, 8, 7, 2, 1, 4, 3.
14. 6, 5, 8, 7, 4, 2, 1.
15. 6, 2, 1, 4, 3, 2, 3, 1.
16. 6, 4, 3, 2, 1-8, 7, 8.
17. 6, 8, 7, 4, 3, 7, 8.
18. 4, 2, 7, 8-1, 2, 7, 8.
19. 4, 5, 3, 1, 2, 7, 8.
20. 4, 7, 8-1, 2, 6, 7, 8.
21. 4, 3, 6, 7, 8-1, 2, 1.
22. 4, 2, 5, 7, 8-1, 2, 6, 7, 8.
23. 4, 5, 3, 1, 4, 7, 8.

3. INTRODUCTION OF THE KEY OF G.

At Ex. 84 a new key (G) appears, of which the following is a representation.



With prefixed signature.



As the natural pitch of the scale will be too high for the younger singers, a lower starting-point, like D or E, may be taken, and practice be made, using the first tables of intervals. This change of the pitch of one (1) is but a temporary arrangement, made only for the very young singers, who should not be required to sing above E. This will establish the order of tones with reference to the key note in the same way as was done with the Key of C.

When this has been done, write the scale in the following manner upon the blackboard and give the class the correct pitch of *one*, introducing the signature with the notes.



With prefixed signature.

{	1	2	3	4	5	6
{	G	A	B	C	D	E
{	G	F#	E	D	C	B

With the raising of the key note (1) or base line we may say that we have a divided scale. Melodies written above the key note are called *authentic*, those written above and below, *plagal*.

The author would earnestly advise that the order of keys here given should be exactly followed. Some teachers have changed this order, but by no means to the benefit of the singers. It will be seen that easier exercises are presented on the introduction of a new key, but it will also be found that before the key is left a greater degree of difficulty is shown.

It is of the utmost importance that the teacher should be thoroughly acquainted with the material about which instruction is to be imparted. Too frequently instruction in music has meant no more to the regular school teacher than the singing of a few songs. Both teacher and pupil will be greatly benefited if the music is considered of some value for mental discipline. It will also be productive of good in other directions.

Exs. 84-89 are in the new key, and above the key note.

Song, p. 16. "I Am a Honey Bee."

Met. 132 = ♩ Observe the rests, and give them their full value. Do not let the singing become stiff and dirge-like. Imagine how these little poems would be read without the encumbrance of notes. In many cases the pendulum would scarcely move fast enough. Picture to the children the subjects of the poems.

Song, p. 17. "If Wisdom's Ways." Music written in long, half, or whole notes, as in this case, is called choral. It should be sung in a measured and dignified manner. The tunes of the Lutheran and English churches are notable examples of this kind of writing. In our day it has become the custom to print these melodies in quarter instead of half notes. This is a gain, for thereby the dreadful groaning of the olden time is banished.

4. FORM.

Irregular Measures.

Some criticism may be made with reference to the odd number of measures in a few exercises and songs. This is hardly worthy an apology, since every author has at his own pleasure written such forms, and innumerable examples are to be found in the best writing. The attention of hypercritical critics is called to the many illustrations afforded in the so-called short metre ~~tunes~~. These may be usually divided into ~~ures~~ like the following:



This is the melody of the familiar tune called "Mornington," composed by Lord Mornington (1735-1781), the father of the Duke of Wellington. This and others have been sung innumerable times without a suspicion on the part of the singers that they were committing a crime against good taste. The author published this tune many years ago, correcting this form and giving it a regular number of measures. Some of the melodies of the First Reader of the Normal Music Course that have been mentioned as faulty, are based upon melodies and themes by noted composers, and their forms and in some cases the exact notes are given. The author would hereby warn his critics, as they may unconsciously be doing injustice to otherwise worthy musicians.

When uneven or irregular forms are introduced, the exercises are intended as studies of single measures. Form consists in the number of measures employed, and usually their regular combinations.

Ex. 117. Variation in the rhythm in first and second measures. It suggests accent on the second note, but this should not be done. Accent the eighth note. Sing the quarter note softly.

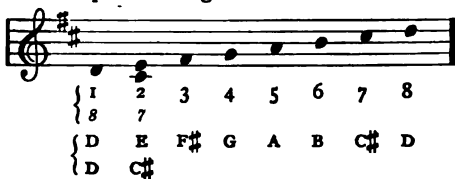
Song, p. 19. "Old Winter is Coming." This is a more decided illustration of what is elsewhere called tone-color. Upon this idea a large part of the work in the author's courses of music is based. This song would be "orthodox" to musicians of little experience were the last note G. By changing it to E the tone-color is in keeping with the sentiment of the words. See melody with accompaniment, already given on page 37.

5. INTRODUCTION OF THE KEY OF D.

On page 20, Ex. 122, a new key is introduced. Its key note is D. Present it on the blackboard in the following manner, using dots, not notes.



With prefixed signature.




Song, p. 20. "The Day is Gone." This is really a choral, set in quarter notes. These are less forbidding to the eyes of the young singers.

Exs. 129-137. In half notes. Do not sing them too slowly.


Song, p. 21. "It Was a Blessed Summer Day." In this the color is more decidedly expressed. See song with accompaniment, already given on page 37.

Ex. 138. This is based on the two tetrachords.

Song, p. 23. "The Merriest Month." Practise a quick and clear enunciation of the words. The music must be sung rapidly. Met. 192 = 

Ex. 152. Accent the first note in the first and second measures strongly, and do not add anything to the value of the second note. The note before the rest should be short and light.

Ex. 154. See direction for Ex. 117.

Song, p. 24. Based upon the scale. Met. 168 = 

6. INTRODUCTION OF THE KEY OF F.

On page 25, a new key, F, is introduced. Present as follows:

Without prefixed signature, for general practice.



A higher pitch requires more practice below the key note. Lower to D or E when the scale is sung as a whole.

Divided scale.



By making the practice in this way, and singing the pitch names, there is a gain, but these names should not be sung except in the study of the scale as a whole.

Divided scale, with prefixed signature.



Song, p. 25. "Why Should You be Dull?" Call attention to the note for the word "half." The accent coincides with the value of the word.

Ex. 163. Such a rest as this half note rest is a test of the feeling of the class for mensural accent. This may seem a slight matter, but it is the observance of these little things which gives character to the singing.

Song, p. 26. "Now With Weariness Opprest." This is symmetrically constructed. It is a choral-like melody divided into regular sections of four measures each.

Exs. 175, 176. Do not displace the accent in the first measure of each exercise. Sing the half notes softly.

Prefix a consonant to the vowel when singing a repeated note.

Ex. 188. Imitation of a group of notes.

7. INTRODUCTION OF THE KEY OF B \flat .

Page 29. A new key, — B \flat . For the practice of the undivided scale, raise the pitch to C or D.

Undivided scale, without prefixed signature.



Divided scale.



Divided scale, with prefixed signature.



Do not lose the feeling for the mensural accent when the measure begins with a rest.

Exs. 208, 209. Notice the peculiarities of the rhythm. They have already been explained.

Song, No. 1, p. 32. If sung clearly it will be hardly possible to take too rapid a movement.

Song, No. 2, p. 32. This will be a good study of rests. Be careful not to clip them. Go over the ground carefully with Time-names, then sing the melody, and lastly apply the words.

Song, p. 33. Give the tied notes their full value.

8. INTRODUCTION OF THE KEY OF A.

A new key, — A. Undivided scale, without prefixed signature.



Raise the pitch to C or D when singing the whole scale.

Undivided scale with, prefixed signature.



Divided scale, without prefixed signature.

{	1	2	3	4	5	
{	8	7	6	5	4	3
{	A	B	C	D	E	
{	A	G#	F#	E	D	C

Divided scale, with prefixed signature.

{	1	2	3	4	5	
{	8	7	6	5	4	3
{	A	B	C	D	E	
{	A	G#	F#	E	D	C

Ex. 229. The third note is generally sung incorrectly. Let the teacher find the error. The exercise was written in the interest of accuracy.

Song, p. 35. "Pine Tree and Willow Tree." Query: Suppose the last five notes to have been the following, would there have been gain or loss in the expressive effect?

This question is worth study.

Ex. 231. Observe the first rest.

9. ACCENT.

Regular and Irregular.

The following tables are prepared to give an idea of the approximate value of the regular accents in four kinds of meas-

ure. No attempt is made to show the smaller sub-divisions, as they are practically innumerable. These tables give a conception of the accent to be produced in the ordinary form, but the composer may introduce other and stranger varieties of expressive force. The Time-names are retained. The figures placed below give an idea of the relative weight. Notes are not necessary here, because the question relates to the number and not the kind of notes in the measure. The latter is of no consequence.

Two-part measure.

Tā Tā | Tā Tā Tā Tā | Tā Tā |
3 2 3 2 3 2 3 2

Three part measure.

Tā Tā Tē Tā Tā Tē | Tā Tā Tē |
3 2 2 3 2 2 3 2 2

Four-part measure. Two accents.

Tā Tā Tō Tē | Tā Tā Tō Tē |
4 2 3 2 4 2 3 2

Six-part measure. Two accents.

Tā Tā Tē Tō Tā Tē | Tā Tā Tē Tō Tā Tē |
4 2 2 3 2 2 4 2 2 3 2 2

No better practice can be given for establishing these mensural accents than drill upon these four kinds of measure at different rates of speed. Unless these regular accents are well established the exceptions will have little value.

The second table shows some variations from the regular rule. They are called syncopations.

Syncopations are of two kinds :

1. Those which interrupt the *accent* by anticipation ;

2. Those which disturb the regular pulsation, but do *not* disturb the accent.

Let us take up a few of the first kind, using quarter notes in the illustration. The rule applies, as a matter of course, to the other varieties in which other kinds of notes are used, as whole, half, eighth, or sixteenth notes. These syncopations or anticipations acquire an added force from the fact that the regular accent is not given. In such cases the note of anticipation has the added force of the next pulsation. By a careful practice of such measures, both regular and irregular, a feeling for accent, as introduced in ordinary vocal music, will be awakened and enforced.

Example 1:

Tā Tā Tē Tō Tā Tē - ā Tā Tē-ō Tā Tē

3 2 2 3 2 3 2 - 3 2

3 5 — 2 3 5 — 2

Example 2:

Tā Tā Tē Tā Tā Tē - ā Tā Tē

3 2 2 3 2 2 - 3 2 2

3 2 2 3 2 5 — 2 2

Example 3:

Tā Tā Tō Tē Tā Tā Tē-ō Tē - ā Tā-ō Tē

4 2 3 2 4 2-3 2-4 2-3 2

4 2 3 2 4 5 — 6 — 5 — 2

Tā Tā Tē Tō Tā Tē - ā Tā Tē-ō Tā Tē

4 2 2 3 2 2 - 4 2 2-3 2 2

4 2 2 3 2 6 — 2 5 — 2 2

Where variations occur differing from these the singers are governed by the natural suggestions, or they will find, in most cases, marks of the irregular accents. The general rule is a safe one to follow, and it will afford much pleasure from its observance. Ex. 235 is an example of a disturbed accent. The C should receive a greater stress or attack. Ex. 208 is an illustration of a disturbance without an accent. This may be illustrated as follows : —

Tā Tā Tē Tā Tā Tē - ā Tā Tē

3 2 2 3 2 2 - 3 2 2

3 2 2 3 2 5 — 2 2

In this case the joined 2d and 3d pulsations do not require an accent, but the writer, had he so desired, could have made a secondary accent by a special sign. In this case it will be noticed that the musical character is much improved by giving the half notes *softly*.

10. INTRODUCTION OF THE KEY OF E \flat .

Ex. 242. Make a *diminuendo* in the first measure. Practise at first very slowly.

A new key, E \flat , is now introduced.

Signature not prefixed.

{ 1 2 3 4 5 6 7 8 }

{ 8 7 6 5 4 3 2 1 }

{ Eb F G Ab Bb C D Eb }

Signature prefixed.

{ 1 2 3 4 5 6 7 8 }

{ 8 7 6 5 4 3 2 1 }

{ Eb F G Ab Bb C D Eb }

Exs. 244-248. Studies in half note pulsations. It will be necessary to keep the movement very steady.

Song, p. 38. Read the words of the song and see if, in consequence, something more cannot be made out of it.

Song, p. 39. "Now the Sun Departing." This may be called a child's evening song in the form of a choral.

Song, p. 39. "Beautiful and Still and Holy." See accompaniment already given, on page 38.

Ex. 261. The use of the tie. Attack the second tie more strongly because the note anticipates an accent.

Song, p. 41. Make a careful study of the time of the song before singing the tones or applying the words.

Ex. 267. Sing the first two notes very sharply, and do this always when a short note is followed by a rest.

Teachers and children should remember

that it is a great blemish, if not almost a crime, to sing out of tune or with a harsh, loud, unmusical tone. Do not forget the injunction already so often given, — *sing softly*.

11. INTRODUCTION OF THE KEY OF E.

A new key, — E. Scale, without prefixed signature.

{ 1 2 3 4 5 6 7 8 }

{ 8 7 6 5 4 3 2 1 }

{ E F# G# A B C# D# E }

Scale with prefixed signature.

{ 1 2 3 4 5 6 7 8 }

{ 8 7 6 5 4 3 2 1 }

{ E F# G# A B C# D# E }

Ex. 276. Articulate the repeated note in this, as in other cases, by the use of the syllable lä, lö, or lē.

Song, p. 43. Read the words very carefully, and try to express the sentiment of the words through the care in making the tones.

Song, p. 45. Read the rests of the song very carefully.

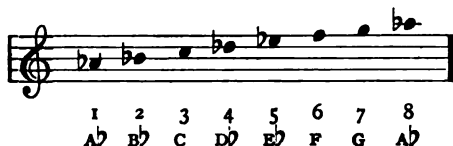
Ex. 293. Do *not* accent the quarter notes.

Song, p. 46. "Hey, My Kitten." Met. 168 =

12. INTRODUCTION OF THE KEY OF A \flat .

A new key, — A \flat .

The whole scale, without prefixed signature. Take a lower pitch, — E or E \flat .



The divided scale.

Without prefixed signature.



With prefixed signature.



Exs. 297-302. Sing promptly.

Exs. 303, 304. The reversed tetrachord.

Song, p. 49. "Slide, Slide." Met. 184
= Enunciate clearly.

Ex. 314. Be very careful in the articulation of repeated notes.

Page 50 contains exercises in the nine keys with the signatures introduced in connection with the notes, affording a simple recapitulation in melodic form.

13. USE OF THE C PITCH PIPE.

The following simple formula, the invention of Mr. Emory P. Russell, teacher and director of music, Providence, R. I., will be helpful to teachers using the C Pitch Pipe.

A Formula to be Used in Securing the "Key Note" with the "C" Pitch Pipe.

1 Sharp, Key of G. Sing 8 (Key of C), sing 5 and call it 1.

2 Sharps, Key of D. Sing 8 (Key of C), sing 2 and call it 1.

3 Sharps, Key of A. Sing 8 (Key of C), sing 6 and call it 1.

4 Sharps, Key of E. Sing 8 (Key of C), sing 3 and call it 1.

4 Flats, Key of A \flat . Sing 8 (Key of C), sing 5, call it 7, now sing 8.

3 Flats, Key of E \flat . Sing 8 (Key of C), sing 2, call it 7, now sing 8.

2 Flats, Key of B \flat . Sing 8 (Key of C), sing 6, call it 7, now sing 8.

1 Flat, Key of F. Sing 8 (Key of C), sing 4 and then call it 1.

X. THE FIRST READER.

PART II.

1. ENLARGED REVIEW.

IF the Normal Music Course is used as a text-book, the First Reader should be completed in the third year of the Primary school. This can be done very easily, and with time enough for some review work. These three years are the most important in the child's experience, and they should not be slighted. Music, for itself, is of more consequence than the names of the characters by which it is represented. The latter become known as they are incidentally introduced, and much time should not be given to the writing of clefs, scales, notes, rests, &c. This clerical work often occupies too prominent a place, music being undervalued and neglected.

Beginning of the Third Year. In Part I. the exercises and songs are largely conjunct with simple harmonic suggestions. In Part II. the intervals are wider and the harmonic suggestions are more varied. The same nine keys are used, and as these have already been presented it will not be necessary to refer again to the original scales. If trouble, such as uncertainty of pitch, becomes apparent, resort should be made at once to a study of the Major Scale, and for this work its representation is of minor importance.

2. A WORD OF CAUTION.

Above all things, the teacher should *not* scream or sing harshly. During the first year, the teacher must give examples with her own voice in teaching the Major Scale and the Rote songs. After that, it would be much better if the teacher should never sing. All that she needs to do is to correct the quality of tone, and that is readily accomplished, even without a sound for imitation. One of the greatest drawbacks to progress is the intrusion of the teacher, — first by singing, and second by beating, stamping, or shouting the time noisily. This is a great mistake on the part of the teacher, and few are aware what a hindrance such personal action is to the advancement of the pupils.

Individual work should be encouraged to the utmost. Any pupil in a class should be willing to respond without hesitation in any exercise or song. Encourage this feeling of freedom to the utmost, and endeavor to banish all timidity. Let each pupil feel that he or she may be called upon at any time.

3. ANALYSIS OF ONE-PART EXERCISES AND SONGS.

Page 51. Ask the class to compare Exs. 1 and 3, 2 and 4, 5 and 7.

Ex. 8. Call attention to the way in which the melody moves, and ask an explanation.

Song, p. 52. A regularly constructed choral in the old style. Let the teacher compare this with the measures of the so-called Common Metre tune, having syllables 8, 6, 8, 6, and see in what the difference consists. Not all Common Metre tunes are faulty, but many are.

Ex. 15. Do not accent the quarter notes of the 1st, 2d, 5th, and 6th measures.

Ex. 18. Watch the effect of the melody. It is in the Minor mode, but the singers need not be told so. Let them feel and enjoy the melodic progression.

Ex. 20. Study of time. Prepare for it.

Exs. 21, 22, 23, and 24, have the same melody expressed through various time-signatures, but this will make no difference in the singing. Treat them as you would those in ordinary use.

In the exercises of this Reader are to be found many illustrations of the use of a *motive* or *subject*, where a group of notes is repeated or imitated in melody or rhythm. See Exs. 1, 2, 3, 4, 5, 6, 7, 8, 12, where there are short motives.

Ex. 25. A longer succession of five measures.

Ex. 27. Motive of four notes.

Ex. 29. Syncopation, without the use of a tie. The half notes in the 1st and 3d measures anticipate the secondary accent.

Ex. 34. Shows the necessity of mental

work, as the intervals are large and irregular. In every case the tonality of the key should be kept in mind. In studying such intervals the mind should know the intervening notes, and at the outset may go over them. Of course there are those who recognize any interval on hearing the two sounds vocally or on an instrument; this is, however, by no means so indispensable an accomplishment. But the singer should be able to give quickly any interval, with its intervening notes.

Take for example the interval from C to G, and put it into the different keys where it may be found. This would be the result.



Many other illustrations might be given, but these will suffice. It will be seen, that with this knowledge of the intervening notes, a new and interesting thought is suggested, and that this simple interval does not of necessity belong to C alone, where it was first found.

This mental work is done so rapidly, after a little practice, that the mind goes over the tones as the eye estimates the length of a piece of wood or string, by going quickly from end to end over the intervening inches. All this work gives us a feeling for the tone-color, of which every one should desire to gain a knowledge.

Ex. 41. Attention is called to this melody, which is that of a noted German choral. From this it will be seen that the author is justified in the occasional introduction of melodies having an uneven or irregular number of measures.

Exs. 43, 46, 48, 50, 51, 52, and 53, show motives. These may be similar in melody, but are not always exactly alike in the intervals.

Ex. 61. Two groups of four measures each. They are nearly alike in the intervals, but they are quite unlike in character. The first four are sombre (minor), the second bright (major).

The author would call the attention of the teacher to these matters. He would by no means urge upon the singers a series of tones having a mathematical tinge. This might be called up afterwards in a review. No student can afford not to know these easy problems in music, and they should be sought out and practised.

Ex. 66. Here the order is reversed, the first half being major, and the second minor.

Ex. 72 introduces a new measure,—six part. This has two accents: one, the pri-

mary, on the first pulsation; and another, the secondary, on the fourth pulsation. They may be presented in the same manner as those of two, three, and four parts. The time names are $\bar{T}\bar{a}$ $\bar{T}\bar{a}$ $\bar{T}\bar{e}$ $\bar{T}\bar{o}$ $\bar{T}\bar{a}$ $\bar{T}\bar{e}$, of which this is an illustration. The following can be taken for study, using each measure separately.



This will answer for the present, but the variety is practically inexhaustible.

Exs. 72 and 73 are melodies in the new measures and in the Minor mode.

Song, p. 62. "When You're All in Bed." Attention is called to the poem, which has uncommon beauty. Talk about it to the singers, and bring the picture to their

minds. Such study will be productive of much good in every way.

Song, p. 63. This has much contrasted Tone-color.

Exs. 89 and 90 are alike in melody. In Ex. 90, make the eighth notes very short, and attack them in strict time. Do not at any time let the music drag. Encourage an easy and elastic movement. If exact in time, let the movement go fast, rather than slow.

Song, p. 65. Suggested modulation from Major to Minor mode.

Exs. 96 and 97 have the same melody, but they differ in the accent.

Song, p. 67. "How Beautiful is Night." Set the metronome at $72 = \text{♪}$. Repeat the melody until the time is exactly even. When that point is reached, the teacher should allow the necessary freedom of movement, which can be gained through the motion of the hand or baton.

Exs. 111, 112, 113, 114, 115, 116, 117, and 118 have the same melody, but different time-signatures and accents.

Ex. 123. Syncopation without tie.

Ex. 131. Motive of three notes.

Ex. 140. Observe the time very carefully.

Ex. 152. Peculiar groupings. Go over each one carefully with the Time-names before singing the melody.

Many other points might be considered in this Handbook, but the preceding will suffice to arouse interest in the study. The author trusts that these will encourage teachers and students to observe the

many effects of a similar kind that may be found in other musical compositions.

Ex. 157. Observe the accents very strictly.

Song, p. 76. Met. 92 = ♪ Practise at first in rigid time. When the singers have become familiar with the notes, make a *ritardando* and *diminuendo* during the last four measures. End as softly as possible.

Song, p. 77. The time-signature $\frac{4}{4}$ is rarely used. Treat as would be done in $\frac{4}{4}$ measure. Met. 132 = ♪

4. EXERCISES AND SONGS FOR TWO VOICES.

A series of exercises and songs for two voices begins on page 78. The range in these is not too great to be taken by all the singers, and all should sing both parts. Always begin with the lowest part. Study each separately, and when learned, sing them together. Individual work is always desirable, and without this no certain gauge of the progress is attainable. It should be called for as often as possible. By it these two-part exercises can be enjoyed and made very profitable.

As the number of parts increases, the harmonic effects are represented, not suggested, and at this time there will be less variety of color, owing to the necessity of very simple successions. As skill is acquired, and the number of parts increases, we gradually arrive at the full enjoyment of our musical language. No divided

pulsations or chromatic signs could properly appear in the First Reader, and on this account the author has been restricted to the simplest elements.

5. A BIT OF HARMONY.

As will have been noticed, little attention has been paid to the names of things in music, and even if now mentioned, it is with the hope that their consideration may be confined to teachers only. The interested teacher will be glad to know a little of what is really a fascinating study.

Our musical alphabet, as it may be called, has twenty-five intervals in general use, and of each there are twenty-one representations. This occurs because every letter can be represented by a ♯, ♭, or 7. This will make in all five hundred and twenty-five letters, or mental facts, for consideration. Many of these are alike in sound, but they differ in notation or representation, and they cannot be considered as the same in reality. A thorough knowledge of them can only be acquired after years of study and experience, and few are able to define them through the ear. In the early stages of study they are of no practical value, and, taught as distinct mental objects, are insecure in attack or tune.

Before it can be sung, the representation must first be known from its notation, and it is wrong to burden a little child's mind with a study that takes away the

enjoyment of a "melody and what it suggests," and troubles him with the dry routine of interval facts. No possible good can be derived from such work. It might gratify the vanity of the teacher to air his or her knowledge of a few technical names of things, but it would be of no value to little children. Let them look at music in a different light. Let music appeal to them through their emotions. Let it excite their imaginations in the direction of something higher and better than the dry mathematical question or problem of how much greater a major third is than a minor, — neither of which terms have any real meaning to their young minds. Besides all this, why begin in the primary classes a complicated study that cannot be carried out to any reasonable extent?

For the information of teachers, that they may watch the work of little children, a bit of harmony may profitably be given.

In music there are but **three perfect concords**, — the Prime (the first, or unison), when two parts sing the same note, the Fifth, and the Eighth. There are four imperfect concords, and they are the so-called major and minor thirds, and the major and minor sixths.

Represented from C they are as follows :
Perfect Concords.



Imperfect Concords.



All other intervals are **discords**. In comparing the sounds of intervals, so that they can be known and determined, the two sounds must be produced by some instrument like a piano or organ, or by two voices.

The earliest experience of the child in singing should be through the **melody** of the part he or she sings, and as, in this stage, no elements foreign to the Major Scale can be studied, everything becomes simple and clear. If the succession is in conjunct motion, the child goes on with the confidence arising from a knowledge of the scale from which the melody is derived. If a skip occurs, the interval in the melody is readily filled in the mind with the intervening notes in their natural order. There is no serious labor, as all problems may be solved by resort to the Major Scale. This will keep the tonality in mind. To take any common melody and give rapidly the technical names of the intervals as they occur, is a feat that could be accomplished with much study and practice, but it would be ludicrously difficult, and without any compensating advantage.

Music has no sentiment because it is major (larger) or minor (smaller) in the

distance of some of its notes from certain other notes, but it does suggest innumerable emotions from the indefinable tone-color arising from the combinations. In the successive notes of a given melody there are no ideas of concord or discord inculcated, but when two parts are produced simultaneously, the effect of the two is clearly evident.

6. CONCORDS AND DISCORDS.

Exs. 166 to 178 are all consonant. The perfect concord indicates perfect rest. The imperfect concord suggests motion. The discord demands motion. Were music composed entirely of concords, it would weary us with its sweet monotony. The art of the composer is to introduce his discords with care, and use the concords as points of rest. **Discords are used in three ways:—**

1. Where two parts forming a concord are converted to a discord by the motion of one of the parts. This is a prepared discord.



2. Where a discordant note comes between two concords. This is a passing discord.



3. Where a discord is introduced without preparation and is afterwards resolved. This is called a free discord.



The discords are marked with a *.

Song, p. 80. "O Thou, who Kindly Dost Provide." The second note in the lowest voice (D), is a discord in transition.

Ex. 180. The second note of the upper voice (C), is a discord in transition. In the last measure but one, G is a prepared discord.

Ex. 182. Second measure, lower voice, second note — a passing discord.

Song, p. 82. Last measure, lower voice, G is a free discord.

Ex. 184. Last note but two, lower voice — a free discord.

Ex. 186 has two prepared discords.

Ex. 187 has five discords in transition.

Ex. 188 has an accented syncopation.


Ex. 189. In the second measure, lower voice, there are two free discords. There is another in the last measure but one.


Ex. 190 has several passing discords.

Song, p. 84. In so-called Common Metre. The syllables are 8, 6, 8, 6. It is correctly printed. The regularity is preserved through the tied notes.

Exs. 191-196. Studies in measure, melody, concords, and discords.

Song, p. 86. "Hark! the Pealing." The words afford suggestions of the manner of singing. They should be carefully read and studied. Sing softly, and with broad accents of the measure. Give full value to the slurred and tied notes.

Song, p. 88. Met. 132 =  Study the sentiment of the words, and sing with expression.


Ex. 206. This has a motive which ascends and descends. There are free discords in the 6th and 7th measures. Met. 160 = 

Ex. 208. There are two syncopations, which should receive especially strong accents.

Song, p. 90. "The Leaf-Tongues." Met. 138 = 

Ex. 209. Illustrations of syncopations and suspensions.

Ex. 214. Practise until it can be sung with two beats in a measure.

Song, p. 92. "Pansies, Lilies," should be sung in strict time, speaking the words very distinctly, and in a somewhat detached manner. Met. 108 = 

Exs. 215, 216, 217, 218. Special studies in time.

Exs. 219, 220, 221, 222. Melodic studies.

Ex. 223. A somewhat unusual beginning. It will require especial practice to take the notes in tune. Prepare them by interval work.

Song, p. 95. "Bright Yellow, Red, and Orange." A charming poem by Allingham. Explain the words to the singers. Interest them in the sentiment.

Song, p. 96. "Make Thou my Spirit Pure." A choral. Give ample time to the holds.

Attention is called to these little problems or peculiarities, not because they may be hard to find, but in order to encourage close examination of all musical compositions. This will greatly enhance the pleasure both of hearing and of rendering music. The teacher is advised to make a study of these points for her own good, as well as that of her class:

"Attempt no tone that cannot be sung softly."

"If the singers *know* the tones, of which the notes are the representations, they will sing with earnestness and in tune."

"Let the class know that our songs must first be known without words. The language of music is full of beauty and suggestion, and when this is known it will afford delight to all."

Reviews of the work may be taken from selections that were studied during the preceding year. This should be especially the case in song singing, when questions of expressive light and shade in tone, and varied movements in time, may be studied. The number of songs need not be large. The teacher should strive to produce as finished a result as possible. This will please listeners. Even though they may care little how this is brought about, they will yet see that music is the end in view. Problems in sight-singing are only the means to that end, and they should be kept in the background as far as listeners are concerned.

XI. THE FIRST READER.

PART III.


THIS comprises seven songs with accompaniments. There is nothing in these songs that conflicts with the studies of the Reader, and they should not be learned by imitation.

Page 97. "Rise, my Soul!" This is quite irregular in structure, but this very departure from the regular form will please. The quaint hymn will interest even the children.

Pages 98 and 99. These are simple tunes that will readily find a place in the schoolroom.

Pages 100 and 101. Should be sung lightly, and yet not at too rapid a pace.

Page 102. "Summer." The time-signature is not a common one, but the author wished it to be studied with four pulsations in the measure, and the appearance of quarter and half notes would make it seem

too heavy. Give the beats as rapidly as Met. 168 = 

The last song, "My Country, 'tis of Thee!" must be learned by rote, as there are several cases of divided pulsations. The song is introduced here, so that little children may take part in singing it on public occasions.

Not all long notes are sacred, neither are all short notes profane.

In the songs the teacher should be governed by the sentiment of the words, and

it is not essential, in order to give a merry song its right rendering, to have it written in sixteenth notes, nor to have a devotional one written in whole notes. It is hoped that the old-fashioned idea may be exploded, and that we may be brought to appreciate a merry thought even should it be presented in long notes of the old psalm-tune profundity. It only requires that the song in long notes shall be sung at a greater degree of rapidity. Let the natural action of young singers be considered.

XII. THE CECILIAN SERIES OF STUDY AND SONG, BOOK I.

PART I.

ANALYSIS OF EXERCISES.

THE First Book of The Cecilian Series of Study and Song corresponds closely with the First Reader of the Normal Music Course, and covers about three years of school life.

The Major Scale is presented in each of the nine keys, as was done in the First Reader, and illustrations in the various time-signatures, in rhythm, melody, and mensural accent precede the notes to be sung. Explanations that have been given for the First Reader are also applicable here. The new songs, mostly to be learned by rote, will be found to be of interest. They represent phases of child life which appeal to the youngest singers. The songs have been prepared with much care, and

they are provided with accompaniments; but these are not absolutely necessary in their study.

Teachers should read very carefully the preceding directions and make especial study of the four sections:

1. Tune—Mental work (see pp. 15-19).
2. Time—Mental work (see pp. 24-30).
3. Tone color (see pp. 31, 32).
4. The representation of Tune and Time (see pp. 55, 56).

These divisions, and in this order, are always applicable, but all the books of the three Courses are carefully prepared to illustrate these facts. The first three divisions must be studied in preparation for Book I. of The Cecilian Series.

Pages 7-11. The Major Scale is presented for the

First Series of drill cards¹ should be used for its development. It is presumed that much attention will be given to the practice of the Major Scale. In singing the whole scale at the outset, sing the *real* and the *pitch* names. This is only for preliminary work for establishing the names in this key. The writer believes this to be important. Afterwards any vowel may be used. For this study read pages 13 to 15, on the use of vowels.

Attention is next called to the question of time, and various kinds of measure are shown, although three forms are sufficient to illustrate the principles of accent. These are two, three, and four part measure. The varieties given should be studied, keeping in view the regularly swinging metronome or pendulum. Many repetitions should be made. If Time-names are used they should be spoken, but never sung.

The exercises are in progressive order through nine keys. These nine keys are deemed sufficient for nearly all the study in our schools. The range of voices is kept low for the younger children, E being the highest note.

The use of the syllable *lä*, *lō*, or *lē* is suggested wherever a note in an exercise is repeated. It will help the articulation.

Exs. 1-50 are in C, and are authentic melodies, — above the key note. The scale will therefore be presented as hereto-

fore explained. The time-signatures used are $\frac{2}{2}$, $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{4}{4}$.

Ex. 21. Explain the repeat.

Ex. 50. Articulate the repeated notes.

Page 12. The scale from G is introduced. When singing the whole scale give the key note, one, a lower pitch. In preparation for the divided scale write it as previously directed, upon the board, and use the Second Series of drill cards for study above and below the key note.¹ With the divided scale use the correct pitch.

Ex. 57. Explain the tie.

Ex. 58. Explain the syncopation. See the section upon this subject, page 68.

Ex. 65. The accented part of the measure represented by a rest. Practise carefully with the *sharply whispered* Time-name *Tä*.

Ex. 70. Study the difference between the first two and second two measures. The second should have a more decided accent.

Exs. 71 and 78. The use of ties. In the latter the first and second measures are like the fifth and sixth.

Ex. 81. *Do not* accent the quarter notes except in the fourth and eighth measures.

Ex. 90. This begins upon the second pulsation, which has no accent.

Page 16. A new key, — D. Prepare for its introduction, as suggested above, under the key of C.

¹ Progressive Exercises in the Major Scale, First Series, published by Silver, Burdett & Company.

¹ Progressive Exercises in the Major Scale, Second Series, published by Silver, Burdett & Company.

Ex. 94. Three strongly marked syncopations.

Ex. 96. Explain the hold.

Ex. 97. A group or motive, thrice repeated, followed by a syncopation.

Ex. 100. Be careful not to shorten the rests.

Ex. 102. Scale in ascent. Repeated notes. For each repeated note use a syllable like *lä*, *lō*, or *lē*. This will help articulation.

Ex. 103. Descending scale.

Exs. 111, 112, 113. Groups with intervening rests. Keep strict time.

Ex. 116. In the Minor. No explanation necessary. See *Tone color*, pages 31, 32.

Ex. 119. Useful study in accent.

Ex. 121. Mark the second note in the first three measures by a strong accent. Observe the final rest.

Ex. 122. Repetition of a motive of four notes.

Ex. 125. Division, through slurs, into groups. Each group may be slightly detached. Notes covered by slurs should be closely connected.

Page 19. New measure. Six-part measure illustrated. For suggestions regarding the study of this form of measure see pages 28, 67, 73. Prepare for it by careful mental work.

A new key. The Major Scale from F. Prepare for this key, using the same method as in the preparation for the key of G.

Ex. 130. In *d*¹ minor. The children

¹ Capital letters indicate Major keys, small italic letters represent Minor keys.

will recognize its peculiarity. No explanation is necessary.

Ex. 132. Begin 1st, 3d, and 5th measures with a strong accent. Establish the time of these accented measures and diminish the tone as indicated.

Ex. 134. Groups of four notes, indicated by slurs. Slurs connect tones upon different degrees. Ties unite notes of the same pitch, thereby forming a single note which is sustained for the full value of all the tied notes.

Ex. 143. In the minor.

Ex. 146. Exceptional accents upon the second pulsation. They are marked.

Ex. 149. The measure accents should be somewhat stronger than usual.

Ex. 154. Observe the signs for accents.

Exs. 157, 158, 159, 160. Six-part measure. Make due preparation for this new form of measure, using *Time-names*, with the pendulum at different rates of movement.

Page 22. A new key, — B⁷. As the key note pitch is too low for general practice, raise it to C or D. Sing the real and pitch names when practising the whole scale. Sing the scale ascending and descending. One of this scale is the correct pitch for use when singing above and below the key note.

Exs. 163, 165, 168, 170, 172. Remember that the values of the rests must be as carefully considered as those of the notes. *Even the final rest must not be neglected.*

Ex. 175. Give mental accent to the rests of the 5th and 7th measures.

Ex. 182. Met. 120 = ♩

Exs. 185-190. Six-part measures in eighth note pulsations.

Page 25. A new key, — A. Raise the pitch for the whole scale practice, using real and pitch names. Restore the pitch when the scale is divided.

Ex. 193. First half in A. Last half an imitation of the first in *f*♯. Let the class be influenced by singing. No explanation is necessary.

Ex. 198. In *f*♯.

Ex. 204. A study of rests. Do not shorten them. Always keep the accents in mind.

Ex. 213. Observe the accents produced by syncopation. See page 68.

Ex. 214. In *f*♯. Say nothing to the class about the key.

Page 28. A new key, — E♭. Give the same practice as for C or D. No change of pitch is here necessary. It will be well to have a little practice of 8, 7, 8, etc.

Ex. 220. A little difficult in time. Practise with the pendulum until the measure is fully established. Make many repetitions. Accent the syncopations strongly.

Ex. 222. Practise with pendulum. Use the whispered Time-names upon the measures of rest. This work should be done at various degrees of rapidity.

Ex. 226. Study of rhythm. Make the notes before the rests short and sharp.

Ex. 230. A new time-signature. It is rarely used. Practise like any other four-part measure.

Ex. 233. In *c*. Say nothing about the minor, but watch the effect upon the singers.

Page 30. A new key, — E. Practise in the same way as before, adding the 8, 7, 6.

Ex. 236. The first half in E, the second in *c*♯.

Ex. 238. Begins on 7. Give the key note, and ask the class to start without experiment.

Ex. 245. Sing the last note very softly.

Page 31. A new key, — A♭. Raise the pitch to C or D for the practice of the whole scale. Use the correct pitch for the divided form of the scale.

Ex. 258. Make the strong accents in the 2d and 3d measures, but do not forget the regular form.

Ex. 262. In the Minor mode.

The exercises of this book are sufficient for the three years of the primary school work, and the result would be satisfactory if these 267 exercises could be sung, during that time, without hesitation.

Follow identically the same course as was suggested for the First Reader of the Normal Music Course. If this is done, the book may be satisfactorily used, either independently, as complete in itself, or as supplementary to the First Reader.

If the underlying principles of Tune and Time are thoroughly established, these exercises will demand no severe study, and the singers will enjoy solving the little problems, more or less peculiar to each melody.


**XIII. THE CECILIAN SERIES OF STUDY AND SONG,
BOOK I.**

PART II.



SUGGESTIONS FOR THE SONGS.

THE songs of this book are largely compiled. The accompaniments have been simplified for the benefit of unskilled players. In school work, as a rule, no accompaniment should be used; certainly not, except in the case of Rote songs, until the song has been correctly read at sight. In many cases the harmonies of these accompaniments are somewhat chromatic, but this will be of real benefit to the children, who should not be kept too long upon the simple chords of the 1st, 4th, and 5th degrees of the scale.


These songs must be taught by imitation, and in this lies the greater difficulty of teaching music in the primary schools. The author is aware how great this task is to the average teacher, but it cannot be avoided. It is to be hoped, therefore, that the teacher will try to prepare herself to give as good illustrations of each song as possible. Where this cannot be done, she must call others to her aid. The difficulty, if difficulty there be, is by no means insurmountable.

Page 33. "Morning Song." Sing in a bright and cheery way. Met. 126 = 

Pages 34 and 35. The songs should be

sung in accordance with the humor of the rhymes. As a guide, set the pendulum for the first song at 192 =  and for the second at 152 = . The note values have little to do with this. There has been altogether too much importance attached to a half note. Many compositions have also been spoiled through a misconception of the time-signature; for example: when, with a two-part measure of quarter notes, eighth notes are beaten, thus confounding a measure having one accent with another having two. It is true that composers have sometimes made this mistake, but this is rare, and it can be readily detected by any student, if the accents of a four-part measure are exaggerated in one of two pulsations.

It will be seen that these songs must be taught by imitation in many cases, as the exercises have, up to this time, given no illustrations of divided pulsations. As Rote songs they are very effective.

Page 36. "Morning is Rising." Met. 126 = 

Page 36. "See the Rain is Falling." This melody has no divided pulsations, and may be used for a study in sight reading. All eighth note melodies should be vocalized.

Page 38. "Tinkle, Tinkle, Tinkle." The accompaniment will add much to the interest, if well played.

Page 39. Carl Reinecke (1827-) has written many charming melodies for children, and several of them have been introduced in this book.

Page 40. "Pat-a-cake" is a very old English nursery song.

Page 41. "Sweet White Lily." An easy tune to learn and sing. Do not sing it too slowly. Take great care to produce tones that are tuneful and musical. Met. 108 = ♩

Page 42. "The Little Leaves." A good study in enunciation. Met. 120 = ♩

Page 43. "A Disastrous Ride." Attention is called to the pretty idea expressed in the poem. Explain the words to the singers.

Page 44. "Dancing Song." *Tempo comodo*. At an easy gait, neither fast nor slow.

Page 46. "The Clock." The words of the different stanzas may be sung by a single voice, and all the children can come in on the "Tick, tack." Make a long pause *after* the last note of the first brace, p. 47. Let the children come in exactly together, and sing in time.

Page 48. "Annie's Wish." Analyze the value of the notes as found at the beginning.

Page 49. "Many Seeds we Sow." This should be taken somewhat slowly, so that the rhythm may be correct. Let

the children get the exact relative values of the dotted eighth and sixteenth notes.

Page 51. "Work and Play." Tell the story in a characteristic way.

Page 52. "I Saw Three Ships." This song is quite as old as Mother Goose's famous collection.

Page 52. "Lady Moon." Observe the movement. Ideas can be advanced in a simple way that will be of great value by and by. Attention is called to these rhythmic effects.

Page 53. "The Clouds." The first line will suggest a fitting movement. Read the poem and make it clear to the children. All these mental pictures should be absorbed.

Page 54. "A Carriage to Ride In." The movement should be free. Follow the marks of movement and expression. In the *ritard* make a gradual, not a sudden, change. *Piu lento* indicates a slower movement in strict time.

Page 56. "A Tale." This is a serio-comic story which should be taken up with much spirit. In the *agitato* portion the accompaniment furnishes the tragic side. Take the last four measures in a quicker movement. It will be noticed that there is no chromatic note in the melody.

Page 58. "Hey, my Kitten, my Kitten." This belongs to the older English nursery songs. See explanation of $\frac{3}{4}$ measure.

Page 59. "Robin! Robin!" Mr. Gatty has written many songs for children that are deservedly popular. This is a good example.

Page 60. "Paper, Paper, Paper, Paper." This seems a little difficult for children. It is strong with young children, and there will be but little difficulty in learning these chromatic tones. It is quite another matter when they are required to sing them from a knowledge of their true meaning.

Page 62. "The Fairy." Easy, simple movement and make decided accents.

Page 63. "Higgidy, Piggidy." A lively nonsense song to be sung in accordance with the jiggle.

Page 64. "The Baby." A French nursery song. It is very characteristic. Observe the proper accents. Let the pupils study this song before applying the words.

Page 65. "Sleeping." A famous French melody. It is always charming. The modulations are interesting, especially in the suggestion of the neighboring minor key. Where there are no divided pulsations the melody may be studied like any of the exercises, before applying the words.

Page 66. "The Bee." A characteristic bit.

Page 67. "When the Snow is on the Ground." This is a good illustration of the English variety of children's songs.

Page 68. "Pretty Patty." This may be taken up for sight-singing. There are no divided pulsations.

Page 69. "A Boy once Caught a Titmouse Gay." Reinecke understands the little singers.

Page 70. "The Boy and the Girl." Easy to learn and sing. A good example of a simple melody.

Page 71. "The Boy and the Girl." A good example of a simple melody. It is very easy to learn and sing.

Page 72. "The Boy and the Girl." A good example of a simple melody. It is very easy to learn and sing.

Page 73. "The Boy and the Girl." A good example of a simple melody. It is very easy to learn and sing.

Page 74. "The Boy and the Girl." A good example of a simple melody. It is very easy to learn and sing.

Page 75. "The Boy and the Girl." A good example of a simple melody. It is very easy to learn and sing.

Page 76. "The Boy and the Girl." A good example of a simple melody. It is very easy to learn and sing.

Page 77. "The Boy and the Girl." A good example of a simple melody. It is very easy to learn and sing.

Page 80. "Why is the Moon Awake?" Macdonald surely understands children.

Page 81. "The Swallow." This is in a more familiar form, and will please at the outset. Many of these songs are, like this, not necessarily Rote songs.

Page 82. "We are Little Soldiers." The little folks, on a public occasion, are usually placed in the background, unless it be to display their skill in singing tones at dictation. This is all very well and proper, but it is not taking a real part. This song may be introduced on festival days, and as a march for children will, it is hoped, give much pleasure. They should think out this march movement while standing comparatively still.

Page 84. "Festival Song." This French melody carries out the same idea but in a more pretentious manner. The rhythm is strong. It may be learned and sung without accompaniment, but on "state occasions" it should have a vigorous one.

The seven concluding selections in this book are of a sacred character. They will be found useful on many occasions.

Page 86. "The Wise may bring their Learning."

Page 88. "Night."

Page 89. "God Intrusts to All."

Page 90. "Morning Prayer."

Page 91. "God, make my Life a Little Light."

Page 92. "God, the Father in Heaven."

Page 93. "Christmas Voices." A carol with a fitting accompaniment. In early times "carol" was the name of a

dance. Later the name was given to a church song, generally one of praise or devotion, although sometimes mournful in character. Carols are now more frequently sung at the two festivals, Christmas and Easter, and they are especially fitted for young voices. Association with church bells is very common. "Christmas Voices" is a good example.

The songs serve as a recreation. Owing to the limited space and the demand for *accompaniments to the songs*, the real sight-singing is confined almost entirely to the exercises. If these are carefully done, the singers will be well fitted during these three years of the primary school work to enter upon more varied and difficult tasks, either as found imposed in the music for a single voice in Part I. of the Second Reader of the Normal Music Course, or in Book II. of The Cecilian Series of Study and Song.

Teachers should not be in haste to cover much ground. It is better to sing a few songs musically, than to go through many in an uncertain way, with only tolerable results in tune and time. Occasional departures are well, as tests in sight-singing, but teachers should not forget that this is chiefly for the purpose of learning the language of music "in the rough," and schooling the eyes to anticipate mentally whatever may be introduced. Looking at the notes at the instant of singing produces only unmusical stammering and doubt.

XIV. COMMON SCHOOL COURSE.**PART I.****ANALYSIS OF EXERCISES AND SONGS.**

THE book comprises, in condensed form, the various divisions of study, which are carried out in greater detail in the two works previously issued, the Normal Music Course and The Cecilian Series of Study and Song. Much importance is attached to the book, for in it the subject of sight-singing is fully explained and exemplified in such a way as to be of great service to one who is limited in time. It affords all the aid necessary to enable school children, as well as their elders, to become successful readers of opera or church music.

This study, beginning with the first perceptions of Tune and Time as mental objects, is continued, until in Part IV. there may be found some of the finest compositions from oratorios and for church use. No more interesting work can be done, and the study of music pursued in this manner will materially help other school branches. As a means of mental development music stands on an equal footing with mathematics. It need not be considered as a mathematical study, although it has such a basis. It is a language of suggestion making a direct appeal to every individual who is brought under its influ-

ence. In its production it requires much concentration of mind.

What love is to man, music is to the arts and to mankind. Music is love itself, — it is the purest, most ethereal language of passion, showing in a thousand ways all possible changes of color and feeling; and though only true in a single instance, it can yet be understood by thousands of men, who all feel differently. — C. M. VON WEBER.

In the book will be found an introduction of sixteen pages, entitled "Hints and Directions to Teachers" which gives many practical hints as to the best way of proceeding.

The teacher who studies this chapter carefully will gain a knowledge of Tune and Time that will greatly add to her ability to understand and to present these subjects.

The importance of mental preparation is strongly urged, and it is hoped that the various tables of intervals will be practised until every step can be taken with the greatest ease. Let the work go slowly and thoroughly, and no one need be troubled about the result.

The different steps in the study have been thoroughly explained in the references already given in the first two

books, and they need not be repeated here. The same general plan should be pursued. The book should be followed, step by step, in the order in which it is printed.

On page 17 the real work begins. Here the Major Scale from C is presented. In studying it as a scale the practice should be only from C to C, one octave. At the outset sing the real names, *i. e.* the numbers, and the pitch names, *i. e.* the letters, ascending and descending. After this has been done, the other notes above and below the octave may be practised, but in all cases the teacher should be governed by the natural range when working with young children. The youngest singers should not sing below C (first added line below the staff) or above E on the fourth space. The exercises and songs of Part I. are limited to these ten degrees.

In the scale work in the key of C, apply the drill tables on the eighth page. Use any of the vowel shapes that will best secure a good quality of tone. Do not allow the singers to produce loud or harsh tones. Sing softly, and study to produce sounds that are tuneful and pure.

Those who desire, and the author hopes there will be many such, can use the Time-names, as found in the First and Second Readers of the Normal Music Course, and in this Handbook; see pp. 24-30.

Exs. 1-27, illustrate various kinds of notes and rests. These are very simple, and can be easily sung.

Read and study the treatment already given to the two divisions, Tune and Time.¹ This is the key to the whole subject.

On page 19 will be found a song. These songs are necessarily very easy. The exercises have prepared the children to sing the tones correctly, and the teacher must see that the words are understood and correctly spoken before they are applied.

The teacher should never sing with the pupils, except in the first production of the Major Scale. If properly led, the class will do the work for themselves. No greater mistake can be made by the teacher than to give the tones to be sung, through the voice or upon an instrument. No rote work should be done in connection with the material in this book. If any Rote songs are desired, an abundance of simple and appropriate songs may be found in a little book called "Child Life in Song," and also in Book I. of The Cecilian Series of Study and Song.

Page 20. A new time-signature, $\frac{2}{2}$. Practise carefully with a swinging pendulum, at different degrees of rapidity.

Page 20, last song. Much assistance may be derived from a careful reading of the words. Endeavor to express the sentiment. The humorous side has not been forgotten, and the serious has not been made doleful. Robert Louis Stevenson wrote the words.

¹ See pp. 16 to 19 and pp. 24 to 30.

Page 21. A new time-signature. Observe the syncopation in the time exercise produced by a tie. Give a very strong accent to the note of anticipation. Measures beginning with a rest should be mentally accented. Explain the tie. With little singers, when a note is repeated, the syllable *lā*, *lō*, or *lē* will make the articulation clear.

Page 22. A new time-signature. It does not differ from that on page 21 except that the pulsation is represented by a new sign, an eighth note.

Ex. 42 will be a surprise. It closes in a Minor key, but the teacher need not say anything about it.

At the foot of the page is found another time-signature, $\frac{4}{4}$. Each measure may be made a study at different rates of movement. The special points are the primary and secondary accents, strong on the first and weaker on the third pulsation. Note also the syncopation in the seventh measure, where the secondary accent is anticipated by the half note. Accent the note strongly.

The questions of motive, tone color, and expression may be profitably studied by the teacher, and it is certain that thereby his or her own interest will be awakened. Many of us are called upon at times to join in a song or a chorus, and there can be no regret over the time and labor spent in learning to sing music at sight. "Should this work in its earliest stages seem slow, it must be considered that the

singers are hereby learning to read music as they learn the English language, silently or audibly, and that they are storing up for the future innumerable music pictures, which may and will be recalled with pleasure and profit in after years."

Ex. 47. The first four measures are in C, the second four in \mathbb{A} .¹

Page 23. A new scale representation. The Major Scale from G. When the little children sing the whole scale, take a lower pitch (C, D, or E for G). Sing both real and pitch names ascending and descending. In singing the divided scale, take the correct pitch. The new scale should be prepared by drill in mental work from the tables on the 10th and 11th pages. When the children can sing these exercises, transfer the same to the representation scale. The rate of progress ~~hereafter~~ will depend upon the mental work. It should be referred to and repeated more or less every day. Such mental work is necessary in teaching adults as in teaching children, for it is the foundation of all work. We cannot properly sing what we do not mentally know.

Exs. 49-56. Melodies above and below the key note.

Ex. 57. Two syncopations. Accent B and C.

Ex. 59. Two syncopations. Accent G and A.

Ex. 60. Exercise in the two tetra-

¹ Major keys are represented by capital letters; Minor keys by small, italic letters.

chords. A tetrachord is a system of four sounds. Two tetrachords are comprised in the Major Scale, the lower from one to four, and the higher from five to eight; for instance, in C.



The two series are relatively alike.

Ex. 61. Mentally accent the rests and doubly accent the syncopations. These are very useful studies.

Page 25. "Through the Silent Hours." Morning Song. A choral.

Exs. 62-68. Three-part measure.

Ex. 63. Study the Tone color.

Ex. 66. A motive repeated in a lower pitch.

Song. "The Finches are Singing." Met. 132 = Work up a climax on the long D. Sing the repeated words, "For April is here," 1st time *p*, 2d, *mf*, 3d, *f*.

Exs. 69, 70, 71. Practise until they can be sung rapidly, yet clearly.

Song, p. 26. "Down in the Fairy Dell." Met. 160 = In directing the class, give but one beat in a measure. This should only be done after the song is thoroughly learned.

Exs. 72-77. Four-part measure. Do not shorten the measures of rest. Think out the pulsations.

Song, p. 27. "The Best of Wine." Do not take the movement too slowly.

Page 27. A new key, — D. Go through the preparatory work as suggested for the key of C.

Exs. 78, 79, 80. Two-part measure. Melodic studies. In 79 give the rest its full value.

Ex. 81. Study in *b*.

Song, p. 28. "Don't you Hear the Blue Bird?" Make it a characteristic "Good Morning."

Song, p. 29. "The Friendly Cow." A pleasant rhyme upon a homely subject by Stevenson.

Exs. 88, 89, 90, 91. Sing no slower because these melodies are in half notes. Study the disturbances caused by syncopations.

Song, p. 29. "Robin, Robin Redbreast." Do not sing too slowly.

Song, p. 30. "On goes the River." Met. 120 = Keep up a bright and free movement.

Exs. 92-96. Studies in three-part measure.

Song, p. 31. "If I were a Bird." Met. 138 =

Exs. 97-100. Pulsations represented by eighth notes or rests. Ex. 98, is in *b*, but that need not be explained to the children.

Song, p. 32. "Dear Little Birdie." Met. 144 =

Exs. 101-105. These are in four-part measure. Do not forget the *two* mensural accents and that they are not alike.

Song, p. 33. "I Know the Organ."

This is a pretty picture with which to interest the class. See accompaniment given on page 52 of this Handbook. There are suggestions of modulation. Let the last four measures be gradually retarded and diminished.

Page 33. New key. Major Scale from F. If the new scale representation is too high, take the pitch of D or E temporarily, or while practising the whole scale, move the key note. Take the correct pitch for the divided scale.


Exs. 106, 107, 108 are in two-part measure.

Song, p. 34. "Drop, Drop, Drop." Keep the time very steadily. On the word *still*, hold the vowel shape during the two measures. Pupils rarely hold the complex vowels without change unless they have been carefully taught to do so.

Exs. 109-114. Various melodies in two-part measure.

Exs. 115-118. Melodies in half notes. Two-part measure.

Songs, p. 35. "Stars are Shining" and "All Things Bright and Beautiful." Two simple melodies, the second a choral, regularly constructed.


Song, p. 36. "With Welcome." Met. 112 =  Do not sing year as yee-ur or hear as hee-ur, — a small matter, but important.


Exs. 119-122. Three-part measure.

Song, p. 36. "Come out of your Beds."

Met. 138 =  A very bright

Song, p. 37. "Kind W

Met. 142 =  Suggests a modulation.

Song, p. 37. "Sweet Jesus." Met. 111 =  A study in modulation. Be careful not to lose the two in 111.

Exs. 123-127. Studies in modulation. Exs. 123-125 are in 2/4 time, 126 and 127 in 3/4 time. The modulation is governed by the accidentals. Examine the form in these cases, the notes as in figures, and the resulting patterns.

Ex. 128. This is modulation. The first four measures are in the second form.

Ex. 129. Do not sing the quarter notes in the first and second measures.

Song, p. 38. "The Rain is Raining." A bit of humor in the words.

Exs. 130, 131, 132. Four-part measure. Studies in rhythm.

Song, p. 38. "O Lovely Bright Sun." A regularly constructed melody in short groups, each of which may be taken as a study.

Page 39. Study in time. Six-part measure. The pulsation represented by a quarter note or a quarter note rest.


Exs. 131, 132, 133. Studies in the new measure.

Song, p. 39. "Every Flower." The new measure with words. Remember the accents, strong upon the first and less strong upon the fourth pulsation. This should be practised without notes. If notes are applied the proportion or strength of accent will come out naturally.

10. New notation of six-part

measure. Pulsation represented by an eighth note. The quarter notes in the 8th measure do not require accents. The same is also the case in the 3d and the 1st quarter note of the 4th measure of Ex. 134.

Exs. 134-137. These are studies in the new measure. The last note of each should be slightly accented.

Song, p. 40. "Suppose the Earth were Barren." Met. 144 =  Give the tied notes their full value. Do not change the vowel shapes.

Page 41. A new key, — B \flat . In singing the whole scale, raise the pitch to C or D. In the divided scale, the F may be omitted or the pitch may be dropped to A \flat . Sing the scale ascending and descending. Do not let the young singers sing the upper notes loudly.

Exs. 138-141 and Song. Very simple illustrations in the new key.

Ex. 138. The tetrachords, the lower one reversed, making a continuous and conjunct melody.


Ex. 140. This will require much care on account of the rests. Carry a strong accent in the mind. In using the Time-names whisper *Tā* with much energy.

Song, p. 42. "See how Fast the Snow." Take care that the words night and light are not sung *nī-eet* and *lī-eet*. The vowels *ā* and *ō* are complex, and the shapes should be held.

Exs. 142, 143. Study the rests. Do not shorten them, but bring the succeeding note in promptly.

Ex. 144. This has three syncopations.


Ex. 145. It begins upon five. The teacher will give one, and the class must take up the correct note promptly at call.

Song, p. 42. "Little Moments." Met. 126 =  There are suggestions of modulations. Watch the effect of these upon the singers. Say nothing in explanation. Such effects will contribute much to the student's perception of the language of music.


Ex. 146. This ends in *g*.


Song, p. 43. "God of Heaven." This is a choral for children, and it should be taken faster for them than for adults.

Exs. 148, 149. Ties and syncopations.

Song, p. 43. "Listen how the Bells are Pealing." Met. 120 = 

Exs. 150-153. These are all in three-part measure.

Song, p. 44. "How Calmly." Met. 92 =  Study the word *sky*. There is a constant inclination to change *ī* into *ī-ē* and *ā* into *ā-ē*. Hold the initial shape firmly.

Song, p. 44. "Oh, Tell Me, Dreams." Met. 108 =  A poem worth singing, and singing well. Do not neglect it. Three-part measure in eighth notes. The suggestion made in the preceding song holds here.

Exs. 154-158 are examples of three-part measure in eighth notes. The shorter notes suggest, but do not necessarily demand, a quicker movement.

Ex. 158. The quarter notes in 1st, 2d, 3d, 5th, and 6th measures do not require an accent. Sing them softly.


The songs should be sung lightly and rather fast. A modulation is suggested in the second.

Song, p. 45. "Of Speckled Eggs." The words are by Stevenson. Fun for the children.

Exs. 159, 160, and 161 show forms of rhythm in four-part measure.

Song, p. 46. "Upon the Wall." A characteristic German song. Pronounce the syllables of the refrain, Fä-rē-fä-rä, fä-room.


Exs. 162-167. Practice of wide intervals in quick motion.



Song, p. 47. "The Lark is so Brimful of Gladness." Met. 144 =  This will require much vocalizing before the words are applied.

Page 48. A new key, — A. As in other cases change the pitch to C or D for scale practice, but return to the right pitch for the divided scale.

Exs. 168-175. Practice in two-part measure with quarter note pulsations.


Song, p. 49. "How Many Deeds of Kindness." Give full value to the note at the end of the second and fourth lines.

Ex. 176. This represents the same idea in whole and half notes. Prolong the note over which a  is placed.


Song, p. 49. "The Valley Rings." Met. 120 =  Give the notes under the  double their ordinary value.

Exs. 177-182. Different melodies in three-part measure.

Song, p. 50. An old English ditty. Sing it in a characteristic manner.

Exs. 183-186. Met. 80 =  or measure. Practise in eighth notes.


Song, p. 51. "The Stormy March." This will require considerable "practice." Begin with a careful study of the pulsations. Sing without words at the outset, and yet keep the words in mind. As skill is gained, increase the rapidity until the teacher can direct with single beats. It must have at last a swing of considerable force.


Song, p. 51. "Oh, the Sunny Summer Time." Met. 160 =  It begins upon the second pulsation, and the measures should be carefully accented.

Exs. 187-190. Four-part measure. Observe the primary and secondary accents. These two songs serve as illustrations of the measure. Each poem is worthy of careful attention.

Exs. 191, 192. Six-part measure with quarter notes.

Exs. 193, 194, 195. Six-part measure with eighth notes.

Song, p. 53. "The Flowers are Blooming." Met. 132 = 

Song, p. 53. "The Spring-tide Hour." Met. 84 = 


Page 54. A new key, — E♭. Take the full scale at first. When this has been practised sufficiently the divided scale may be tried as printed. If more of these lower tones are desired, raise temporarily the pitch of the key note.

Exs. 196, 197, and 198. Illustrations of two-part measure in quarter notes.

Song, p. 54. "The Air is Balmy." Sing the refrain, "O Lovely May," with much expression. Encourage such singing in the classes for the young children.

Exs. 199-205. Each of these introduces some special study or problem which will explain itself in the doing.

Ex. 200. All the accents are marked, as reminders to teachers and singers.

Song, p. 55. "The Fitful April Sunshine." Met. 132 =  Modulations are suggested.

Exs. 206, 207, and 208. Melodies in three-part measure with eighth note pulsations.

Song, p. 56. "Lullaby." The words are by Hood. It is a real cradle song, and worth study. It is given on page 54 of this Handbook, with an accompaniment that shows the suggested or foundation harmonies.

Exs. 209, 210. Four-part measure.

Song, p. 57. "The World is so Full." Sing it in a rollicking way and with much spirit. Words by Stevenson.

Exs. 211, 212, 213. Six-part measure with eighth note pulsations.

Song, p. 57. "Here We Go Up." This has been the property of the nursery for many years.

Page 58. A new key, — E. The same practice as in the key of E^b.


Exs. 214-220 illustrate two-part measure in quarter notes. Ex. 217 contrasts Major and Minor modes, ending with the latter.

Song, p. 59. "A, A, A." An old German song. Especially fitting for Christmas

time. Notes followed by rests may be somewhat shortened.

Exs. 221, 222. Further illustrations in four-part measure.


Ex. 223. Six-part measure, with quarter note pulsations.

Song, p. 60. "Under the Green Hedges." Met. 116 =  Suggested modulation.

Ex. 224. Another form of six-part measure. Eighth notes.

Song, p. 60. "The Seed that Springs." This should be taken rather fast, and sung in an easy and graceful way.


Exs. 225, 226. Two-part measure in half note pulsations.

Song, p. 61. "Of Birds who Sing." Met. 80 =  A choral for children, but do not sing it in a doleful manner, with notes of great length. Children cannot easily control the breath in such slow movements, and the interest will soon be lost.

Exs. 227-230. Three-part measure with quarter and eighth notes.

Page 62. A new key, — A^b. Try an intermediate pitch for the whole scale, say D or E. For the divided scale the pitch is right. Give careful drill from the exercises written for this purpose.¹

Exs. 231-234 are in two-part measure with quarter note pulsations.

Song, p. 62. "Summer Suns are Glowing." Met. 120 = 

Ex. 234. Two-part measure in half notes.

¹ Progressive Exercises in the Major Scale. Second Series, Published by Silver, Burdett, & Company.

Ex. 236. For contrast in mode.

Ex. 237. Three-part measure in quarter notes.

Song, p. 63. "I Am a Bold Fellow." It should be sung in a dashing way, with plenty of life.

Ex. 238. Four-part measure.

Song, p. 63. "There was a Man." This is a good illustration of the perplexities of the English language. All foreigners appreciate these.

Exs. 239, 240. Three-part measure.

Exs. 241, 242, 243. Six-part measure, with eighth note pulsations.

Song, p. 64. "While my Maidens Spinning." The words will readily suggest a fitting movement.

2. RECAPITULATION.

This closes Part I. of the Course. It will be seen that this part of the Common School Course easily covers the field, and introduces the varied forms likely to be met with in the earlier stages of study. The nine keys are sufficient in number, and the variety is all that is needed in ordinary practice. The range for young voices should not be higher than E, or lower than C, and either extreme should be sung softly. The movements that are suggested may seem fast, but the author has so often seen little children physically exhausted from singing too slowly, that he would prefer to err in the direction of shorter notes. In any event, it should be remembered that it is *music* that we

desire, and that the children must always be interested and kept on the alert. Let the movement be in consonance with that manifested in other things. It should be understood that every exercise and song must at first be taken up slowly and carefully.

Do not let any tone be sung that is not first mentally known.

This can be easily established, not by the dry mathematical calculation of how far it is from F to B, or from C \sharp to G, and what it should be called, but by its relative connection with what the singers can easily learn and know, — the foundation of everything, — our accepted Major Scale.

In average cases, the work that has been considered may be completed in the three years of the primary schools.

Before taking up the next section of work it may be well to state in recapitulation the various heads that have been noticed.

1. Tone-quality, perfected through the use of the different vowel shapes. This, with a fair amount of tact, can be made interesting to the youngest singers. A succession of a few notes, five, or the scale series, may be used for this purpose.

2. Mental work through the names (numbers) of the degrees or intervals. Sing from the tables.

3. Practice of Time, using the pendulum metronome, repeating the Time-names. Do not sing them. Gradually acquire skill in two, three, four, and six

part measures. During all this comparatively dry work the little singers should be interested in music by the use of attractive Rote songs, in which freedom of movement and expression may be taught. Always aim for the most finished tone, — never loud, but pure and sweet. Try to have pupils sing in as accurate tune as possible. Make these lessons short, and do not let the children become physically weary. Settle all doubts in their minds, and they will be interested in doing all they can.

4. Presentation of the scale upon the staff. For illustration, use at first the Chart, and afterward the book. When there are no charts, take up each key as directed in the Handbook.

5. Time, as represented by notes and illustrated by Time-names.

6. Mensural accents must be carefully and persistently repeated and established. The success of the succeeding studies depends entirely upon this work of preparation.

XV. THE RELATION OF KEYS.

MUCH outside preparatory drill should be done, before taking up the exercises and songs of the Second Reader, Normal Music Course ; but if the exercises are followed in regular order, there will be little difficulty. The exercises upon the Second Series of Charts may be used as an introduction.

The first page of the Second Series of Charts is a so-called Graphic Modulator. This represents, in an exhaustive way, the relation of the various keys to each other, and the tones common to the keys where a transition may be made. As an exhibit of this relationship the Chart is of much value.

It may be easily established in the students' mind that our whole tonal system is based upon the Major Scale, a tone of which being given, the rest may be known

and sung. In this way any note may be chosen, as in the first table of intervals upon the drill cards. The names, real and pitch, are shown for every key, and some practice may be made in transition into different keys ; but it would be a waste of time and effort to endeavor to make a complete circuit through all the keys. In several of the books a series of practical exercises will be found which establish all tone relations and note representations.

The endeavor to go from C, through several keys, returning to the starting-point, may occasionally be accomplished in tune, but if so it will be an exception to the general result.

Teachers are cautioned against long continued practice of this character, as it becomes very wearisome. Few, even skilled singers, can hold the pitch with

sufficient accuracy. The Chart is only a statement of the facts, simple with instruments, but subject to failure with human voices.

Chart No. 2 shows the tone relation between the keys used in the books, represented in notes. The same caution is to be used here as in Chart No. 1. Tune-fulness is such an absolute necessity in singing that the whole attention should be directed to that end. "**Tolerable tune is not to be tolerated.**" Accuracy of pitch and purity of the tone quality should be the aim of all.

It may be well at this time to place in regular order the various divisions as considered and treated in the three different Courses already described.

Tune	{ 1. Mental. 2. Represented. 3. Divided or chromatic.
Time	{ 1. Mental. 2. Represented. 3. Divided pulsations.
Tone color .	{ 1. Mental — suggested. 2. Represented. 3. Combined — chromatic.

XVI. CHROMATIC TONES.

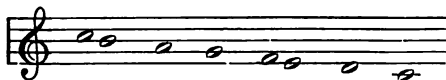
ALTHOUGH but a part of the chromatic tones are represented in the Second Reader, they should all be known in all the keys commonly used in the school music readers. The complete series in all the keys with their names are here published. They are shown as they are derivèd from the Major Scale. In considering this question from C there will be indicated :

1. The Major Scale.
2. The Chromatic Scale.
3. The Enharmonic Scale.

The following is a graphic representation of the Major Scale from C.



Descending.



Without using technical terms, the wider spaces may be called whole steps, the smaller ones half steps. Within these whole steps may be introduced other notes, called chromatic, which divide these spaces into half steps. This is done by the use of chromatic signs as follows ; \natural (natural), \sharp (sharp), \ast (double sharp), \flat (flat), or $\flat\flat$ (double flat).

The following shows the chromatic additions to the ascending and descending Major Scale from C. These foreign or chromatic notes were formerly often printed or written in colored ink, hence the term.

In ascending, the change is more easily made from the lower note ; in descending, it is made from the higher.

The Major Scale from C, with added chromatic notes.

(The large notes are those of the Major Scale. The small notes show the chromatic deviations.)

By the use of two different kinds of notes the chromatic deviations are made clearer.

Ascending.

Descending.

In the ascending scale the chromatic notes are known as sharp one, sharp two, sharp four, sharp five, and sharp six. In descending they are known as flat seven, flat six, flat five, flat three, and flat two. These are their real names. Later on they receive their technical designations, and a complete table is shown elsewhere.

This is at first the simpler way of presenting these notes and tones, and thus learned they do not burden the mind with names which at the outset have little significance.

A ♮ is raised by means of a #

A # " " #

A ♭ " " ♭

A ♮ is lowered by means of a ♭

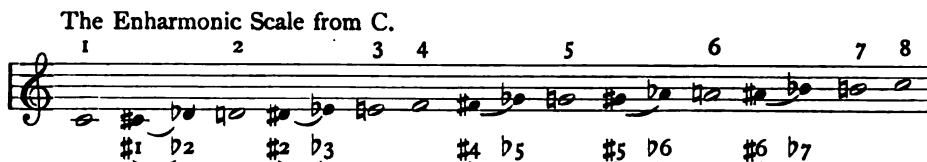
A # " " ♭

A ♭ " " ♭♭

It will be noticed that the intervening half-steps have two notations, but these are alike in sound. Some teachers have endeavored to make a difference in pitch between these two representations, raising the chromatic tone more than half way to the step above, or in descent lowering it beyond a midway position. This is not demanded by the ear or by mathematical rule. In this way much time and labor was wasted by the suffering singers owing to the ignorance of the teacher. An even division will be more in accordance with the mathematical or true scale. This so-called tempered scale is near enough to satisfy ordinary ears.

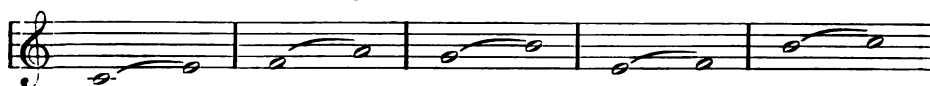
John Sebastian Bach was content with our present scale, and wrote the celebrated "Well-tempered Clavichord," using the notation of all the keys.

The **Enharmonic Scale** represents both chromatic notes. The difference between these is one of notation, not one of reality. Compare, for instance: $\sharp 1$ and $\flat 2$; $\sharp 2$ and $\flat 3$; $\sharp 4$ and $\flat 5$; $\sharp 5$ and $\flat 6$; $\sharp 6$ and $\flat 7$.

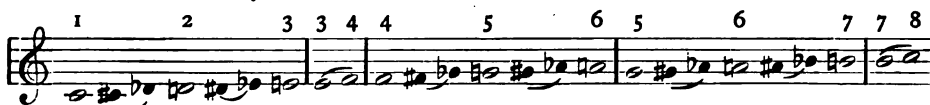


The distance from 1 to $\sharp 1$ or $\flat 2$, from $\sharp 1$ or $\flat 2$ to 2 is the same as from 3 to 4, or from 7 to 8. In the study of the chromatic tones they are most easily learned by taking them from the next letter; for instance, $\flat 2$ from 1, $\sharp 1$ from 2, followed up in a similar manner throughout the

octave. Again, we may make a division of our Major Scale in the following manner: 1 to 3 is precisely the same as 4 to 6, or 5 to 7, and the study of the first embraces all the difficulties of the octave. Represented in notes of the key of C these divisions would be as follows:



Written in order they are as follows:



The teacher is advised to limit the practice at a single lesson to one of the three divisions,— 1 to 3, 3 to 6, and 5 to 7. The intervals 3, 4 and 7, 8 are diatonic semitones, and they represent the tonal differences in the chromatic sequence.

The author would here emphasize the great importance of proper attention to this chromatic work. If the various problems are simply presented, at the outset, in the order already suggested, the pupil will, without any especial hardship, soon lay the foundation for independent chromatic

work. Such preparatory study will also be found very helpful when the pupils come to take up the subject of Minor Scales.

The succeeding tables have been prepared for the study of chromatic intervals. In the more distant skips the chromatic tones may be readily learned, by thinking the intervening diatonic tones to the note above or below the desired deviation. Follow the rule previously given, **taking the chromatic tone from the nearest half-step above for a \sharp and the next half-step below for a \flat .**

Progressive Exercises in Chromatic Tones, for the Guidance of Teachers.¹

Mental work preparatory to the study of the notation upon the staff.

Take as the pitch of one (1) C, C#, D, Eb, or E, for Sopranos and Tenors. For Altos and Basses G, Ab, A, Bb, B, or C.

1. 1, 2, 3, 4, 5, 6, 7, 8.—3, 7, 6, 5, 4, 3, 2, 1.

2. 3, 4, and 7, 8, represent the space between adjacent chromatic tones.

Enharmonic tones are alike in sound, but differ in name and notation. They are indicated by slurs.

3. 1, 2, 1.—2, 3, 2.—1, 2, 3, 2, 1.

4. 1, b2, 1.—2, #1, 2.—1, b2 #1, 2.—2, #1, b2, 1.—2, b3, 2.—3, #2, 3.—2, b3 #2, 3.—3, #2 b3, 2.—1, #1, 1.—2, b2, 2.—2, #2, 2.—3, b3, 3.

5. 3, 4, 3.—4, 3, 4.

6. 4, 5, 4.—5, 6, 4.—4, 5, 6, 5, 4.

7. 4, b5, 4.—5, #4, 5.—4, b5 #4, 5.—5, #4 b5, 4.—5, b6, 5.—6, #5, 6.—5, b6 #5, 6.—6, #5 b6, 5.—4, #4, 4.—5, b5, 5.—5, #5, 5.—6, b6, 6.

8. 5, 6, 5.—6, 7, 6.—5, 6, 7, 6, 5.

9. 5, b6, 5.—6, #5, 6.—5, b6 #5, 6.—6, #5 b6, 5.—6, b7, 6.—7, #6, 7.—6, b7 #6, 7.—7, #6 b7, 6.—5, #5, 5.—5, b5, 5.—6, #6, 6.—7, b7, 7.

10. 7, 8, 7.—8, 7, 8.

The Completed Scale.

1, #1, 2, #2, 3, 4, #4, 5, #5, 6, #6, 7, 8.

8, 7, b7, 6, b6, 5, b5, 4, 3, b3, 2, b2, 1.

The Enharmonic Scale.

1, #1 b2, 2, #2 b3, 3, 4, #4 b5, 5, #5 b6, 6, #6 b7, 7, 8.

General Drill.

Take as the pitch of one (1) C, C#, D, D#, or E, for Sopranos and Tenors. For Altos and Basses, Ab, A, Bb, B, or C.

1. 1, 2, #1, 2, 1.—2, #1, 2, 1.—3, #1, 2, 1.—4, #1, 2, 1.—5, #1, 2, 1.—6, #1, 2, 1.—7, #1, 2, 1.—8, #1, 2, 1.

2. 1, 3, #2, 3, 1.—1, 2, #2, 3, 1.—3, #2, 3, 1.—4, #2, 3, 1.—5, #2, 3, 1.—6, #2, 3, 1.—7, #2, 3, 1.—8, #2, 3, 1.

3. 1, 5, #4, 5, 1.—2, #4, 5, 1.—3, #4, 5, 1.—4, #4, 5, 1.—5, #4, 5, 1.—6, #4, 5, 1.—7, #4, 5, 1.—8, #4, 5, 1.

4. 1, 6, #5, 6.—2, #5, 6, 5, 3.—3, #5, 6, 5, 1.—4, #5, 6, 5, 1.—5, #5, 6, 7, 3.—6, #5, 6, 7, 3.—7, #5, 6, 8.—8, #5, 6, 8.

5. 8, 7, #6, 7, 3.—5, #6, 7, 3.—4, #6, 7, 3.—3, #6, 7, 3.—2, #6, 7, 3.

6. 1, b2, 1.—2, b2, 2, 1.—3, b2, 1.—4, b2, 1.—5, b2, 1.—6, b2, 1.—7, b2, 1.—8, b2, 1, 8.

7. 1, 2, b3, 2, 1.—1, b3, 1.—4, b3, 2, 1.—5, b3, 2, 1.—6, b3, 2, 1.—7, b3, 2, 1.—8, b3, 2, 1.

8. 1, 2, 3, 4, b5, 4, 3, 2, 1.

9. 1, 3, 5, b6, 5, 1.—1, b6, 5, 3, 1.—3, b6, 5, 1.—4, b6, 5, 4, 3.—5, b6, 5, 3.—7, b6, 5.—8, b6, 5, 4, 3, 2, 1.

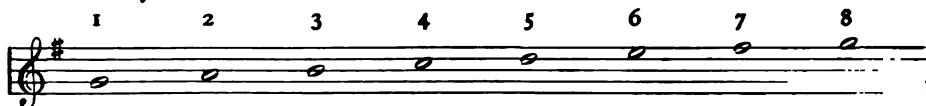
10. 1, 3, 5, 6, b7, 6, 5, 3, 1.—1, b7, 6.—2, b7, 6.—4, b7, 6.—5, b7, 6, 5, 1.—6, b7, 6, 5, 3.—8, b7, 6, 4, 2, 5, 1.

¹ Copyright, 1895, by Silver, Burdett & Company.

Since few regular teachers have received more than a very limited education in music, it is no easy matter for them to transpose a particular exercise into other forms, although they may be able to work well with it when represented.

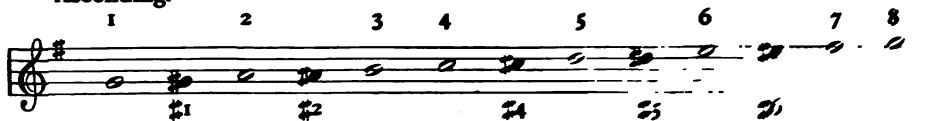
The author has therefore deemed it best, at the risk of some repetition, to reproduce here all the Major, Minor and Enharmonic forms that are brought into use in the books or that are to be found in ordinary music.

The Major Scale from G.

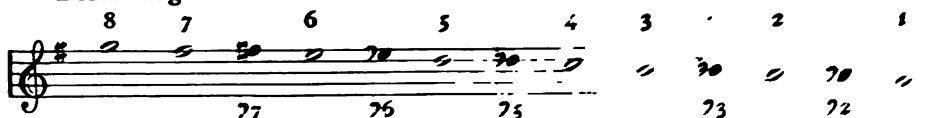


The Chromatic Scale from G. (The large notes are those of the Major Scale. The small notes are the chromatic deviations.)

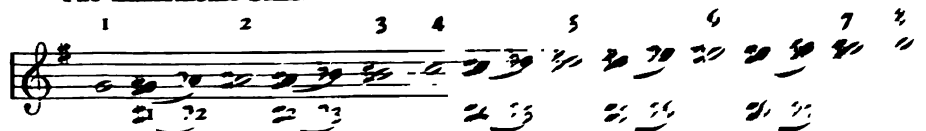
Ascending.



Descending.



The Enharmonic Scale.

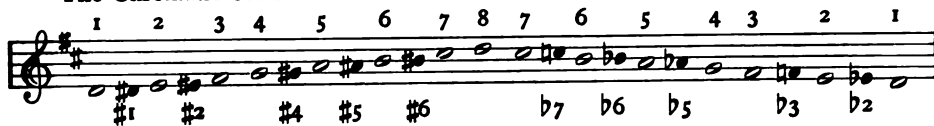


A ♯ affects a ♮ as a ♭ does a ♮

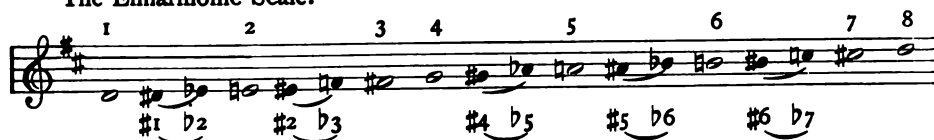
The Major Scale from D.



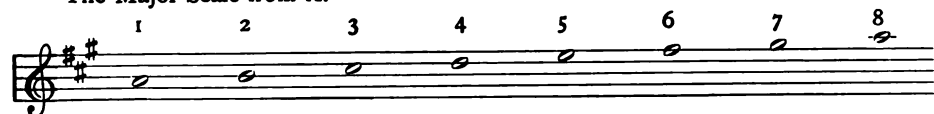
The Chromatic Scale from D.



The Enharmonic Scale.

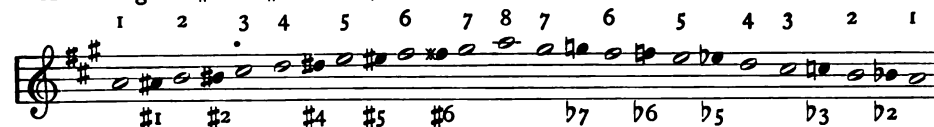


The Major Scale from A.

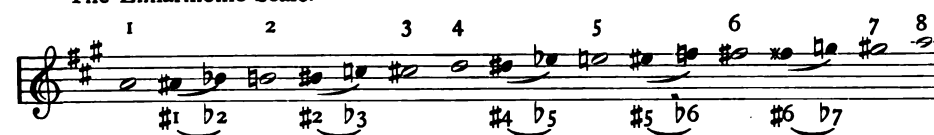


The Chromatic Scale from A.

A * changes a # as a # does a ♭



The Enharmonic Scale.



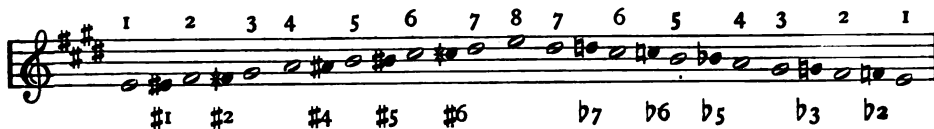
The Major Scale from E.



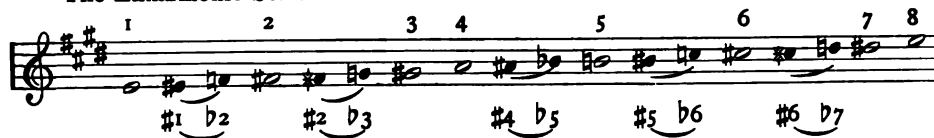
Chromatic Tones.

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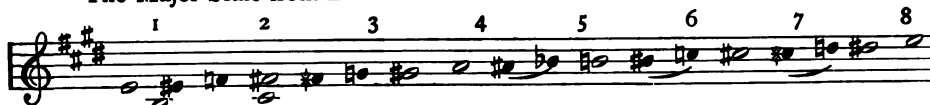
The Chromatic Scale from E.



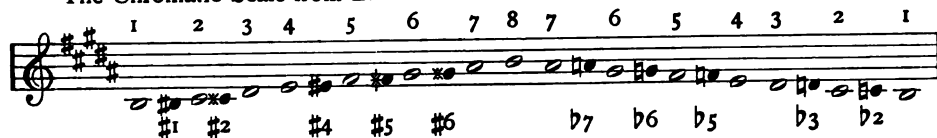
The Enharmonic Scale.



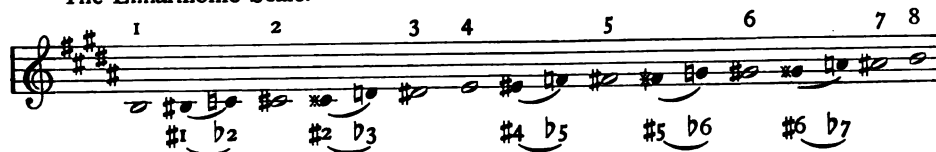
The Major Scale from B.



The Chromatic Scale from B.

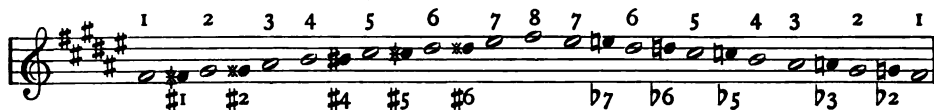


The Enharmonic Scale.

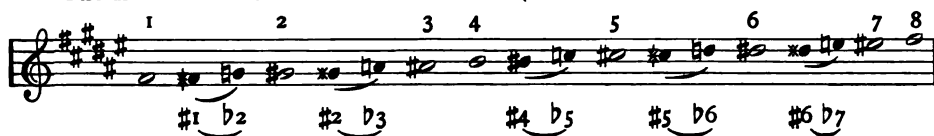


The Major Scale from F#.



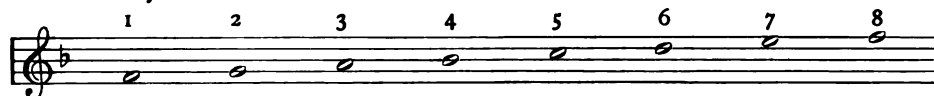
The Chromatic Scale from F \sharp 

The Enharmonic Scale.

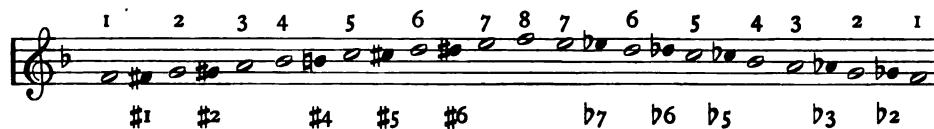


THE SAME SCALES REPRESENTED FROM FLAT KEYS.

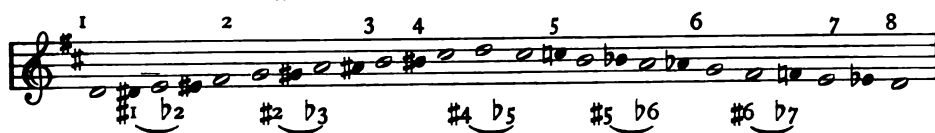
The Major Scale from F.



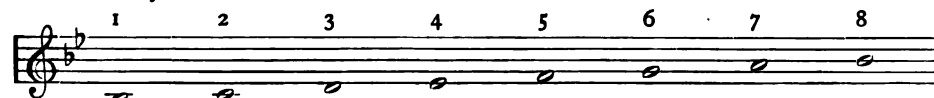
The Chromatic Scale from F.



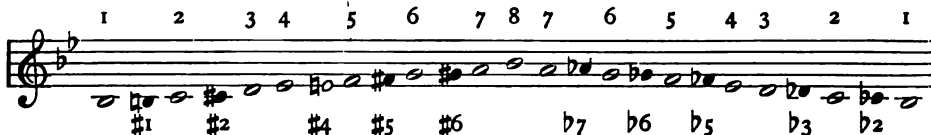
The Enharmonic Scale.



The Major Scale from Bb.



The Chromatic Scale from B \flat .



The Enharmonic Scale.

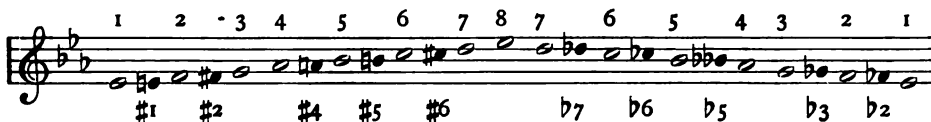


A \sharp affects a \flat as a \sharp does a \sharp .

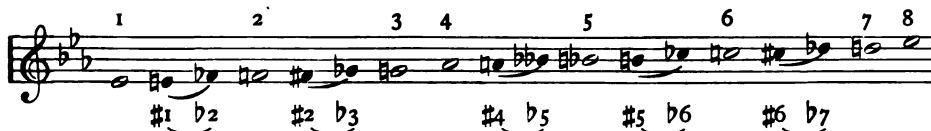
The Major Scale from E \flat .



The Chromatic Scale from E \flat .

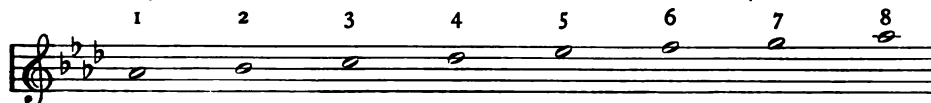


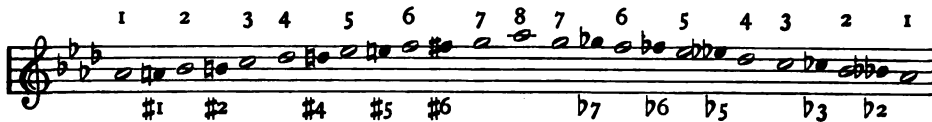
The Enharmonic Scale.



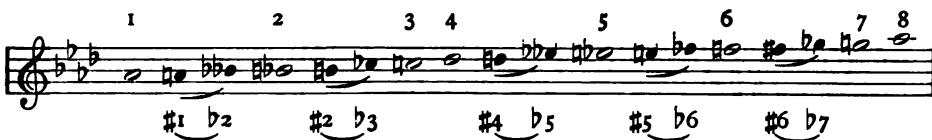
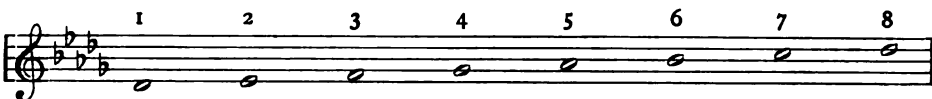
A $\flat\flat$ affects a \flat as a \flat does a \sharp . To restore $\flat\flat$ to \flat write $\flat\sharp$. To restore a \sharp to \sharp write $\sharp\sharp$.

The Major Scale from A \flat .



The Chromatic Scale from A \flat .

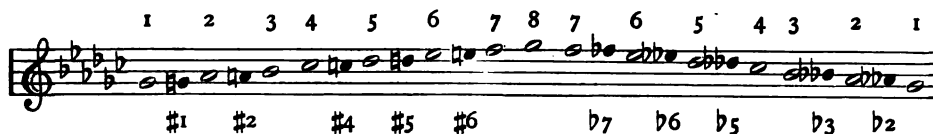
The Enharmonic Scale.

The Major Scale from D \flat .The Chromatic Scale from D \flat .

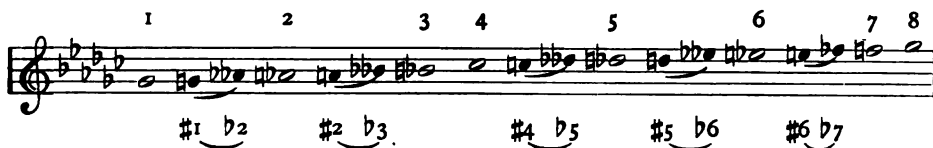
The Enharmonic Scale.

The Major Scale from G \flat .

The Chromatic Scale.



The Enharmonic Scale.



It is to be regretted that the words sharp, flat, and natural are interchanged, but, by carefully observing the signatures, they can be easily adjusted.

The introduction of the chromatic notes and tones brings us to a consideration of the second division of our study of Tone color. In the melodies of the earlier exercises and songs there were no #s, bs, or ns, to show deviations from the Major Scale. The only hint was that derived from hearing or singing the melodies, which suggested a feeling of changes in the key or mode. These changes, many times varied or repeated, were pictures in Tone color, that after a while made their impressions and were enjoyed. In the next stage, drill was prepared in all the chromatic changes. They were named and now they are represented. In these cases a different kind of suggestion is made, and the singers are slowly but effectually

brought to consider the higher sentiments of music, and to recognize a more advanced thought stimulated through the words. It will thus be seen that in Tune the three heads have been introduced. They are mental, represented, and divided. The third will soon be considered more in detail as the course is followed.

Time has also been developed as mental and represented in **undivided** pulsation. The divided pulsations begin with the Second Reader.

Tone color has been mentally considered. Its representation through modulation and mode is a more gradual work, and will be approached very slowly. This will all be developed in the singing.

The simplest melodies and songs are of great value, and they bring delightful memories to the mind. We never forget the songs of this nature, but there is a bound to this simplicity. The limitations

of at most three or four harmonies weary us. As has been stated with reference to concords and discords, all music needs the vigor derived from the harsher sounds, and the judicious intermingling of the two gives to music its indescribable charm. The more varied effects should yet be free from the combinations and successions which are artificial or "made." All these effects should be clear and natural.

No regular order is observed in the introduction of chromatic notes in the Second Reader of the Normal Music Course, as the author desired and ex-

pected that the Chromatic Scale, both mental and represented, should be previously studied from the Second Series of Charts. According to this plan any chromatic note might have been introduced at the outset. On many accounts this would be the better way, but as, in the ordinary work of sight-singing, the more familiar forms of modulations give fewer deviations, the earliest attention may be directed to #4, ♭7 and #5. In The Cecilian Series and in the Common School Course these three common chromatic notes precede the rest, and are presented in each key in regular order.

XVII. DIVIDED (HALF) PULSATIONS.

IN this case two notes are sung with each pulsation or swing of the pendulum. These sub-divisions are represented by the Time-names Tā fā, Tā fā, Tō fō, Tē fē.

The pendulum should be kept in constant use. Do not neglect the accents of the measure. Let each syllable be spoken (not sung) as clearly as possible, and let every exercise be prepared for by a drill in time. Each variety of measure will be taken up in the succeeding pages, as it appears in the Second Reader, Normal Music Course, and exercises in preparation for it will be suggested.

The practice should be done at different rates of speed, and each exercise must

be repeated many times so that when notes are sung the mind may not be disturbed by the endeavor to bring together the two qualities of Tune and Time. The question of time must not be neglected, and when skill is gained through the knowledge and perception of the mensural accents, the study will be very interesting.

The following series may serve as an introduction to the use of syllables or Time-names, representing the divided pulsation in two-part measure.

Tā	Tā	fā
Tā	fā	Tā
Tā	fā	Tā fā

In the case of tied notes the vowel sound is retained but the consonant is omitted.

Illustrations.

Tä fä Tä fä spoken Tä fä — ä fä

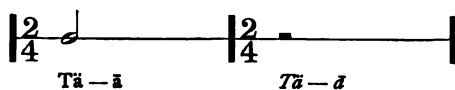
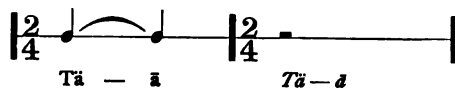
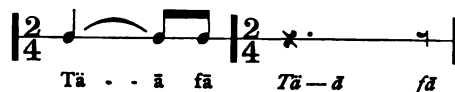
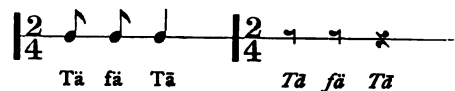
Tä Tä fä “ Tä — ä fä

Tä fä Tä “ Tä fä — ä

When rests are introduced, great care should be taken to preserve the accents. It is good practice to represent by rests every possible combination of sounds, having the Time-names produced in energetic whispers. Keep the eyes upon the pendulum. Vary the rates of movement.

EXERCISES IN TIME.

Two-part measure in quarter notes.



Take each of these as a study, and do not leave any one of them until it can be perfectly done at different rates of rapidity.

XVIII. METRONOMIC SIGNS.

THESE signs of movement are given in the succeeding pages for each song ; for instance, Song No. 1, Second Reader, is marked $84 = \text{♩}$, which indicates that this is the rate of pulsation for quarter notes. Set the metronome at 84 and it will vibrate so many times a minute,

giving the time for each pulsation represented by a quarter note.

The figures always indicate the unit of pulsation.

It may be well for the teacher to practise giving the beat with a pencil, baton, or pointer. The singers should, when it

is possible, learn to sing the song from memory, and the teacher can then easily lead the class with the freedom necessary to give expression to the sentiment of the words. This should be done with great care. Avoid extravagance of movement. Do not pound upon a book or desk. Do not stamp the foot or make violent gestures or demonstrations. If you are liable to give way impatiently to these very annoying intrusions, sacrifice your own individuality and, lest you be heard, lay aside pencil or pointer and use the hand only. No offence is greater than these superfluous movements and noises, especially when indulged in on public occasions.

It may be well to suggest at this time that the class should never be required to do their most trying work before the public. Take some selections from the preceding year so that they may have the requisite confidence. Do not ask the public to have sympathy *for*, but always sympathy *with* the singers.

Often have I said from my very soul with Luther, — and will here say again, — "Music is a fair and glorious gift of God. I would not for the world forego my humble share of it." — ANTON F. J. THIBAUT, *Purity in Musical Art*.

Ye pedlars in art, do ye not sink into the earth when ye are reminded of the words of Beethoven on his dying bed, "I believe I am yet but at the beginning"?

ROBERT SCHUMANN.

MOTIONS IN BEATING TIME.

Two-part Measure ($\frac{1}{2}$, $\frac{1}{2}$).

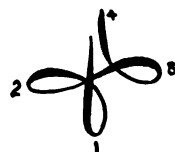


1 down — 2 up.

Three-part Measure ($\frac{1}{3}$, $\frac{1}{3}$, $\frac{1}{3}$).



Four-part Measure ($\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$).



Six-part Measure ($\frac{1}{6}$, $\frac{1}{6}$).



XIX. THE SECOND READER.

PART I.

1. ANALYSIS OF EXERCISES AND SONGS.

IN the following pages, hints are given to assist the teacher. They have reference to problems that are to be solved in the exercises and songs.

Exs. 1-14 contain no novelties in tune, but they serve as illustrations in time, giving many half divisions of the pulsation. Preparation must be made for these in the preceding exercises in time, as already suggested. If the accents are felt, then there will be no difficulty in singing melodies in which these divisions occur.

Ex. 15 is a recapitulation of the preceding. Although it presents some difficulties, they are by no means insurmountable.

Exs. 16, 17, 18. Rests in various applications. Prepare for these exercises with the Time-names. The Time-names are printed below the exercises as guides, and every new division is shown as it appears.

Song, p. 7. "Morning Hymn." This is a simple melody. The words should be scanned. This will show, by reading, the metrical structure. Make an agreement between the words and the music. Words having the vowels *ā* or *ī* should be carefully watched, as they are rarely given correctly.

As a preparation for the next exercises, give the following time drill with great care.

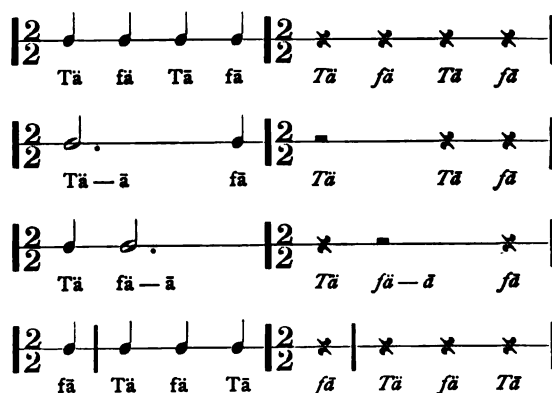
DIVIDED (HALF) PULSATIONS.

2/2 Tā Tā 2/2 Tā Tā

2/2 Tā fā Tā fā Tā fā Tā 2/2 Tā fā Tā fā Tā fā Tā

2/2 Tā fā Tā 2/2 Tā fā Tā

2/2 Tā Tā fā 2/2 Tā Tā fā

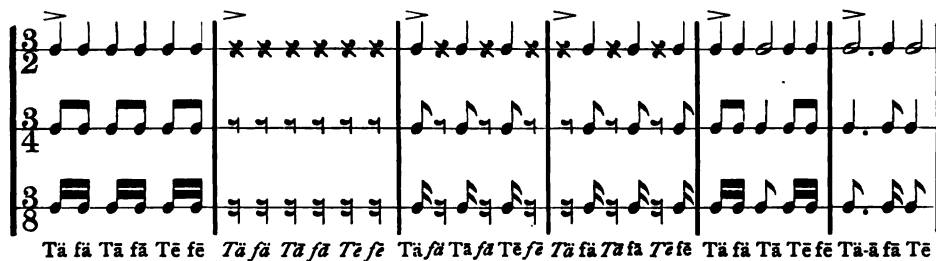


Exs. 19-27. Divided pulsations in two-part measure with half notes.

Ex. 21. This is in the Minor mode.

THREE-PART MEASURE. HALF PULSATIONS.

The following exercises illustrate the more familiar forms in the various measures.



FOUR-PART MEASURE.



SIX-PART MEASURE.

6/4

Ta fa Ta fa Te fe To fo Ta fa Te fe Ta-a Te fe To-a Te fe Ta-a fa Te fe To-a fa Te fe

6/8

Ta fa Ta fa Te fe To fo Ta fa Te fe Ta-a fa Te To-a fa Te Ta fa fa Te fe To a Te

Ex. 28. Three-part measure, with quarter notes.

Ex. 32. Do not accent the half notes in the first and second measures.

Ex. 33. Syncopation. Accent the third pulsation strongly.

Exs 34-40. Half-prisoners

Exs. 41, 42, 43. Some peculiarities of rhythm.

Ex 44 Introduces a new measure
Three-part measure with equal total

Ex. 48. A short memory in a Minor key. At first these melodies, when derived from the Major, will seem strange. By and by, in the course of the study, the Minor key will be known in the same way as is the Major, from its key tone, when 6 of the Major becomes 7 of the corresponding Minor.

Exs 47-55. Tables II through

Ex 3: 5 min - 1st measure

The songs in a single tone combine the suggestive character indicated in the preceding books, but with the added element that comes from direct suggestion. These melodies gain ground for the new forms of rhythm.

As an illustration of the use of the

No. 2, on the 12th page, is here reproduced on the three following pages, with the harmonization upon which the melody is based. It is hoped that this may not be looked upon as a copy. If the teacher will, with the effect of this as a development by the singing, the student learn here that it will be well to have a separate foundation.

[illegible]

A WISH.

SECOND READER, NORMAL MUSIC COURSE, PAGE 12.

(With suggested Harmonies.)

Thy heart should like a foun - tain be, So calm, so full of

pur - i - ty, And like the sun, that, far a - way, Still

sends o'er earth its friend - ly ray, And like the sun, that,

The musical score is written in 4/4 time. The vocal line is on a single staff. The piano accompaniment consists of two staves (treble and bass clef). The lyrics are: "Thy heart should like a foun - tain be, So calm, so full of pur - i - ty, And like the sun, that, far a - way, Still sends o'er earth its friend - ly ray, And like the sun, that,". The score includes suggested harmonies for the piano accompaniment, indicated by 'x' marks on the bass staff in several measures.

far a - way, Still sends o'er earth its friend - ly ray; And

This system contains the first three measures of the song. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are 'far a - way, Still sends o'er earth its friend - ly ray; And'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a steady bass line.

like a flower, which all may see, And like a flower, which

This system contains the next three measures. The vocal line continues with the lyrics 'like a flower, which all may see, And like a flower, which'. The piano accompaniment continues with similar harmonic support.

all may see, Grow - ing towards Heaven con - tin - ual .

This system contains the final three measures of the song. The vocal line concludes with the lyrics 'all may see, Grow - ing towards Heaven con - tin - ual .'. The piano accompaniment provides a final harmonic resolution.

Ex. 57. Four-part measure.

Exs. 58, 59. The same with half divisions of the pulsation.

Exs. 60, 61. Six-part measure.

Song No. 3, p. 14. The $F\sharp$ is $\sharp 4$ in C and 7 in G. It shows a modulation into G beginning at D in the 3d measure, and continuing to the G in the 6th measure.

Ex. 62. Four-part measure, with new rhythm.

Ex. 63. Six-part measure in quarter notes.

Song No. 4, p. 15. A bit of humor. Carry it out in singing. Study the words.

Ex. 64. Introduces a new key, — G.

Exs. 65–73. Varieties of melody.

Ex. 70. Do not accent the quarter note in 1st, 3d, and 7th measures.

Song No. 5, p. 17. This song has a definite object, which will be seen by examination of the music upon the opposite page. It was written to illustrate in the simplest manner possible the Tone color, produced through key progression, of the original first movement of the sonata and symphony. This form of composition

is the basis of most that we prize in the works of the great composers. Of this peculiar arrangement this song is but the merest hint of the question of form or color. None of the greater compositions were accurately sub-divided, and regularity belonged only to the theme, which led the movement. After that the form was freely cast and treated. In "The Little Moon" the key successions are as follows :

G — G — D : || D — C — G ||

Play these harmonies and you will feel how satisfactory they are to the ear. The old writers understood this influence and employed it, especially in vocal music, more largely even than in the rhythmical structure of the phrases. Reference will be made to this subject later on. It may be interesting to watch this, as it is the basis of many notable compositions. Be careful to give the rests their full value. In ordinary practice the note is apt to encroach upon the time of the following rest. It would be better to shorten the note, taking care, however, that the value of the whole measure is not diminished.

THE LITTLE MOON.

SECOND READER, NORMAL MUSIC COURSE, PAGE 17.

(With suggested Harmonies.)

The musical score for "The Little Moon" consists of three systems, each featuring a vocal melody line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal line.

System 1:
Vocal: The lit - tle moon Came out too soon. And
Piano: Accompaniment with chords and single notes.

System 2:
Vocal: in her light. Looked thin and white. The
Piano: Accompaniment with chords and single notes.

System 3:
Vocal: stars then shone. And ev - ery one Twi -
Piano: Accompaniment with chords and single notes.

kled and winked, And laughed and blinked. The

great sun now rolled forth in might, And

cen - - - do al

drove them all quite out of sight.

cres -

ff

f

Ex. 74. Think of the strongly whispered accent upon the rest, at the beginning of the 3d and 6th measures.

Exs. 75-85. Varied melodies.

Ex. 77. In the Minor mode.

Ex. 82. In G and its relative *e* minor.

Ex. 85. Do not shorten the 5th and 6th measures.

Song No. 6, p. 20. "Little Star." Suggestions of Modulation.

Exs. 86-100. Melodic studies.

Ex. 87. Do not accent the half notes in the 1st and 2d measures.

Ex. 90. In *e* minor.

Ex. 94, 7th measure, the D should not be accented.

Ex. 96. Keep rigid time with the tied notes.

Ex. 99. The tied quarter and eighth notes represent a dotted quarter note.

Ex. 100. The half notes in 1st, 2d, and 3d measures are syncopations. Accent strongly.

Song No. 7, p. 23. Sing eight measures rather softly, either as solo or with a small number of voices. Let all come in on the chorus.

Ex. 107. In G and *e*.

Ex. 111. Do not accent the last note of the 1st measure. These deviations

from the regular forms are introduced in order that the regular accents of the measure may be intensified.

Song No. 8, p. 25. Begin the practice by singing slowly. Gradually increase the movement until the song can be directed with two motions of the baton.

Ex. 114. A new key, — D.

Ex. 117. Introduction of the Triplet. The class should be taught that the notes of a triplet are sung in the time of two ordinary notes of the same denomination. The notes forming the triplet are not what they seem to represent, but may be really third, sixth, ninth, or twelfth notes. The triplet is usually indicated by a figure 3 above or below the notes. This is one of the earliest indications that our notation is not quite adequate to express all the musical ideas in time. This exception does not, however, make strict accuracy in time less necessary. When the class is able to keep accurate time, it will be easy for them to make, under certain limitations, the slight departures that give an expressive musical rendering its delightful freedom.

The Time-names are Tā rā lā, Tā rā lā, Tō rō lō, Tē rē lē.

The following will serve as illustrations.



A slight accent may be given to the first note in each triplet, but this must not interfere with the regular mensural accent.

As has been stated before, the chromatic notes must be studied in advance of the Second Reader. The special exercises already given should be practised at every lesson.

Some chromatic notes will be seen here and there, but they are not introduced with any regularity.

Retain the thought of key relation when chromatic deviations occur. Change the relation when a modulation is made.

Ex. 119. Two chromatic notes G \sharp ($\sharp 4$) and C \sharp ($\flat 7$).

Song No. 9, p. 27. "The Piper." Study the words very carefully. The rhythm of the poem is heightened by the mensural accent of the melody.

Song No. 10, p. 28. G \sharp shows a modulation into the key of A. It continues for four measures, returning to D.

Ex. 124. Read the Time-names carefully. The groups of three notes are not triplets.

Ex. 125. Two triplets in the 1st and 5th measures. The groups should be sung gracefully and not too fast. Make the notes of equal value.

Ex. 127. Do not accent the quarter notes in the 1st, 2d, 5th, and 6th measures.

Song No. 11, p. 30. G \sharp ($\sharp 4$) is a chromatic deviation. It is not a modulation, but a modulation is suggested in the 6th, 7th, and 8th measures.

Ex. 128. C \sharp is $\flat 7$ in the key.

Song No. 12, p. 31. G \sharp ($\sharp 4$) makes a

modulation into A. This song is in the style of a choral.

Ex. 133. In *b*.

Ex. 136. A new key, — A.

Ex. 138. Chromatics, D \sharp is $\sharp 4$ and G \sharp is $\flat 7$.

Song No. 13, p. 33. A \sharp ($\sharp 1$) is a chromatic deviation.

Exs. 139–147. Studies in time and melody.

Ex. 148. D \sharp is $\sharp 4$. A chromatic deviation.

Ex. 149. Chromatics D \sharp ($\sharp 4$) and G \sharp ($\flat 7$).

Song No. 14, p. 36. The difference between a modulation and a temporary deviation is shown. The first D \sharp ($\sharp 4$) leads into the key of E, while the next D \sharp is simply a chromatic in transition.


Song No. 15, p. 37. Study to make a graceful movement. A suggested modulation into E.

Song No. 16, p. 38. Study the movement. Express the sentiment of the words, which should be carefully studied.

Ex. 154. A new key, — E.

Ex. 157. Strong syncopations.

Ex. 161. This is a valuable exercise if it is studied until it can be sung softly and quickly. Make the notes before the rests rather shorter than their represented value, but do not take anything from the whole measure.

Song No. 17, p. 40. The metronomic sign, 126 = , is for convenience only. Beat with two pulsations.

Ex. 164. A \sharp ($\sharp 4$), chromatic note.

Song No. 18, p. 42. $\text{A} \sim \text{z}$. chromatic notes. Study the note values. Care must be taken in order to give them correctly.

Song No. 19, p. 44. $\text{A} \sim \text{z}$. A short modulation in one measure. It can be sung easily as a chromatic note or as 5-6, 7, 8.

Exs. 168, 169. Study of melody. Notice the one strongly syncopated note.

Song No. 20, p. 45. $\text{A} \sim \text{z}$ is a chromatic note which shows a transition into a Minor key. g This will be treated hereafter. Sing the song with a decided and accurate movement.

Exs. 170, 171. Melodic Studies.

Ex. 172. A new key, — F.

2. INTRODUCTION OF A NEW DIVISION OF THE PULSATION.

A half and a third division of the pulsation have already been presented, and many illustrations of them have been given. The only other form of divided pulsation that properly comes into school work, is that where four notes are sung to one pulsation. This is indicated, in the use of the Time-names, by the consonants T, z, f, and n, as Tā zā fā nā, Tā zā fā nā, Tō zō fō nō, and Tē zē fē nē. Innumerable combinations can be made, a few of which are given on the following page.

The careful student will see that these French Time-names are not really fair subjects for ridicule. The repetition of a vowel to indicate the subdivision of the pulsation is very objectionable, both because

it is not euphonious, and because it is liable to be irregular and inaccurate from the difficulty of enunciation. Would not the following be very awkward to produce, — One-un-un-un. Two-oo-oo-oo. Three-e-e-e, and Four-ore-ore-ore? Besides this, these vowels indicate simply the number of divisions, but not any particular sub-division. The Time-names represent fixed relative parts of the measure, and with the pendulum in sight, the singer can give the exact value of any note, as short as one sixteenth of a four-part measure.

Thus in four-part measure the value and place of such names as za, na, fo, or ne, is instantly known, as the following.



To some teachers it seems a long task to learn all these syllables. It would be if they were all to be taken up at once, but when brought in gradually through some years of practice the work is neither taxing, confusing, nor difficult.

"Time in music is the most difficult of acquirement, for the memory of values is a very uncertain factor. There must be some unerring agent and guide on hand." This is the pendulum. Make selections from the following tables. Practise each form of this sub-division many times. These measures will cover the ordinary forms, and if these are well known the other problems will be readily solved.

DIVIDED (VARIOUS FRACTIONAL) PULSATIONS.

2
2
Tă ză fă nă Tă ză fă nă | Tă fă nă Tă fă nă | Tă ză fă Tă ză fă | Tă-ă-ă nă Tă-ă-ă nă

3
4
Tă ză fă nă Tă ză fă nă Tē zē fē nē | Tă fă nă Tă fă nă Tē fē nē Tă-ă-ă nă Tă-ă-ă nă Tē-ē-ē nē

4
4
Tă ză fă nă Tă ză fă nă Tō zō fō nō Tē zē fē nē | Tă-ă-ă nă Tă-ă-ă nă Tō-ō-ō nō Tē-ē-ē nē

Tă ză fă nă Tă-ă-ă nă Tō fō Tē zē fē Tă Tă ză fă nă Tō fō Tē Tă-ă-ă nă Tă ză fă nă Tō fō Tē zē fē nē

6
4
Tă ză fă nă Tă ză fă nă Tē zē fē nē Tō zō fō nō Tă ză fă nă Tē zē fē nē Tă-ă Tē zē fē nē Tō-ă Tē zē fē nē

4
4
Tă Tă - ō Tē - ä Tă fă Tō Tē fē Tă Tă Tō fō Tē Tă Tă ză fă nă Tō Tē zē fē nē Tă-ă Tō-ē

Tă ră lă Tă fă Tō Tē - ä Tă ră lă Tō fō Tē Tă-ă-ă nă Tă ră lă Tō fō Tē Tă-ă Tō-ē Tă-ă-ă

3. ANALYSIS OF EXERCISES AND SONGS, — *Continued.*

Exs. 173, 174. Some of the more familiar forms of this sub-division.

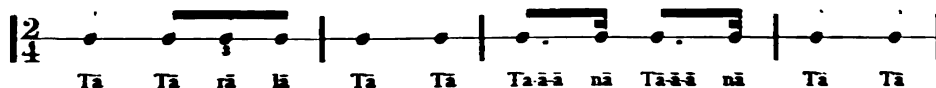
Song No. 21, p. 47. Direct with two beats in the measure.

B♭ (#4 in F) in the 3d and 4th staves makes a modulation into C.

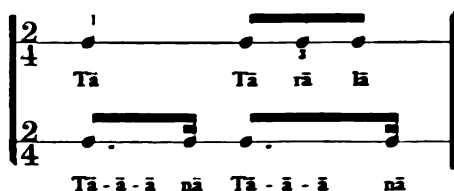
Ex. 176. The Triplet contrasted with the dotted eighth and sixteenth in combination. This exercise is very rarely sung accurately, and it is a serious problem when

taught in the usual way. With the Time-names the values can be given with great ease and certainty. In the old way, even if the superintendent or director is sure of his own ability to keep time, the regular teacher, who does nearly all the teaching, with little training or experience, is wholly unequal to the task. As has been previously stated, all singers and students have imperfect memories of time values, and no surety of correctness. With the

pendulum and Time-names the accuracy can be made absolute. This would be difficult to do without the pendulum, and even uncertain without the Time-names, but in combination they make it an easy and pleasant practice. As this study gives one of the most puzzling specimens in time, let the class repeat the two measures separately with the pendulum until the exact values are established. Take the following for practice.



Another test may be made by dividing the class and practising the measures together; for example:



Do not underestimate this matter of time. Remember that freedom of movement is only gained after absolute regularity has become possible. Above all things give the singers a means of doing accurate work without your assistance. Let them be able to solve any question in Time unaided. It has been sometimes stated that there are not enough examples of the

quarter division of the pulsation, but the following will be found among the melodies for one voice.

Exs. 173, 174. Song No. 21, Exs. 176, 177, 179, 180, 186, 188, 194, 195. Song No. 27, Ex. 198, Song No. 29, Exs. 210, 211, 214. Song No. 31, Exs. 228, 235.

Ex. 179. Carefully observe the accent. If the mensural accents are made, the sub-divisions will be very much easier to attain.

Song No. 22, p. 49. B♭ (24) chromatic deviation.

Ex. 185. Met. 132 = • Strong syn-copations.

Exs. 188, 189. Study in two important sub-divisions of the pulsation.

Song No. 23, p. 51. The harmonies are given on p. 124, in an accompaniment showing the harmonic basis.

THE HONEY BEE.

SECOND READER, NORMAL MUSIC COURSE, PAGE 51.

(With suggested Harmonius.)

A - wake, lit - tle mor - tals! No har - vest for

those . . Who waste their best hours . . In sloth - ful re -

pose. Come out, come out, to the morn - ing, All bright things be -

cres.

The musical score is written for a vocal part and piano accompaniment. The key signature has one flat (B-flat), and the time signature is 6/8. The piano part consists of two staves (treble and bass clef). The vocal line is on a single staff with a treble clef. The lyrics are written below the vocal staff. The score is divided into three systems. The first system contains the first line of the song. The second system contains the second line. The third system contains the third line and ends with a crescendo marking.

long — And lis - ten a - while, And lis - ten a - while

f *p*

To the hon - ey - bee's song. . . Mer - ri - ly sing - ing,

Bus - i - ly wing - ing, In - dus - try ev - er its own re - ward bring - ing.

Song, No. 24, p. 52. A simple melody. Study the words. Scan them.


Ex. 191. A melody in six-part measure.

Ex. 192. A new key, — B♭. Sing repeated note with lä.

Ex. 193. Melodic study.

Song No. 25, p. 53. The words must be studied very carefully in order to fit them to the music, or *vice versa*.

Exs. 194-197. Various kinds of melody.

Song No. 26, p. 54. Met. 92 =  Beat the measure with two pulsations.

Song No. 27, p. 55. B♭ (#1) and E♭ (#4) are chromatics.

Ex. 198. A more trying rhythm. Go over the exercise with Time-names many times. It will be good practice.

Ex. 199. Do not accent the half note in 1st, 2d, 5th and 6th measures.

Exs. 200-204. A review.


Ex. 203. A special exercise in time.

Song No. 28, p. 57. A rapid movement. Do not let it drag. The words will require especial care in the enunciation.

Ex. 205. E♭ is #4.

Exs. 206-208. Varieties of melody and rhythm.

Ex. 209. A new key, — E♭.

Song No. 29, p. 59. Met. 56 =  This is the real movement with two pulsations, or two-part measure. A♭ is #4, B♭ is #5.

Exs. 210-213. Varieties of melody and rhythm.

Song No. 30, p. 60. It has #4 (A♭) and ♭7 (D♭).

Ex. 214. Has the same chromatics as the preceding song.

Ex. 215-220. Varieties of measure.

Song No. 31, p. 62. A♭ indicates a modulation into B♭, beginning at the 13th measure.

Ex. 222. E♭ is #1 in this key.

Song No. 32, p. 63. Six-part measure. Change gradually into two-part measure, giving the time with two beats.

Exs. 223-224. Rhythm.

Ex. 225. A new key, — A♭.

Exs. 227, 228. D♭ is #4. A chromatic deviation.

Exs. 229-234. Melodies and rhythmic studies.

Ex. 233. #4.

Song No. 33, p. 66. Sing in a bright and cheerful manner. Gradually increase the rapidity.

Ex. 235. Study of the quarter pulsation.

Song No. 34, p. 67. This needs a characteristic reading. Sing with spirit. Observe the hold.

Ex. 236. A simple melody. These are introduced from time to time to give opportunity for the study of tone quality, using various vowels.

Song No. 35, p. 68. Make a careful study of the words. #4 (D♭).

Ex. 237. Practice exercise.

Song No. 36, p. 69. A cheerful poem. Give the music a rendering in keeping with the words.

Ex. 238. #4 (D♭).

Exs. 239, 240. Studies in six-part measure.

Two songs from this Reader are shown on this and following pages, with accompaniments.

4. RECAPITULATION.

This completes the work that classes, under ordinary conditions, would have mastered at the close of the fourth year of school work, and the average time allotted to music on five days of the week has probably been but fifteen minutes.

Even in this limited space all the varied questions of Tune and Time, having been introduced gradually and with practical illustrations, should have been easily settled. The most important matter in time is the measure with undivided pulsations

and marked accents. When this is firmly established the sub-divisions will be very simple. For this reason the work in the three years of the primary school is of far greater importance than the showy work of the upper grammar grades or of the High School.

Some one may query whether the author is inconsistent in banishing the do, re, mi, etc., and retaining the Time-names. In reply he would say that the *Time-names are never sung*. They are used in conjunction with the pendulum to determine the exact values of pulsations and their sub-divisions. At the end of the fourth year their regular mission is completed, and their constant use may be discontinued. They should, however, be called up to settle doubtful points in time.

THE VIOLET.

SECOND READER, NORMAL MUSIC COURSE, PAGE 69.

(With suggested Harmonies.)

1. I love all things the sea - sons bring, All buds that start, all
 2. I love, how much I love the rose, On whose soft lips the
 3. She comes, the first, the fair - est thing That heaven up - on the
 4. What mod - est thoughts the Vio - let teach-es, What gra - cious boons the

birds that sing, All leaves from white to jet; . . . All leaves from white to
south-wind blows, In pret-ty, am-orous threat; . In pret-ty, am-orous
earth doth fling, Ere win-ter's star has set— . . Ere Win-ter's star has
Vio-let preach-es, Bright maid-en, ne'er for - get! . . . Bright maid-en, ne'er for -

jet; All the sweet words that sum-mer sends, When she re - calls her
threat; The li - ly pal - er than the moon, The o - dorous, won-drous
set; She dwells be - hind her leaf - y screen, And gives, as an - gels
get! But learn, and love, and so de - part, And sing thou with thy

flow-ery friends, But chief, the Vi - o - let! But chief, the Vi - o - let!
world of June, Yet more the Vi - o - let! Yet more the Vi - o - let!
give, un-seen, So, love the Vi - o - let! So, love the Vi - o - let!
wis - er heart, "Long live the Vi - o - let! Long live the Vi - o - let!"

BARRY CORNWALL.

THE MILL.

SECOND READER, NORMAL MUSIC COURSE, PAGE 62.

(With suggested Harmonies.)

1. Wind - ing and grind - ing Round goes the mill;
 2. Wind - ing and grind - ing, Work through the day,

Wind - ing and grind - ing Should nev - er stand still.
 Grief nev - er mind - ing, Grind it a - way!

Ask not if neigh - bor Grind great or small;
 What though tears drop - ping, Rust as they fall?

Spare not your la - bor, Grind *your* wheat all, . . .
Have no wheel stop - ping, Work com - forts all, . . .

Grind *your* wheat all. Wind - ing and grind-ing, Round goes the
Work com - forts all. Wind - ing and grind-ing, Round goes the

mill; Wind - ing and grind - ing Should nev - er stand still.
mill; Wind - ing and grind - ing Should nev - er stand still.
Miss MULOCK.

XX. MINOR SCALES.

BEFORE calling attention in detail to the various two-part exercises and songs of the Second Reader, a new subject is to be represented,—the Minor Scales.

The Major Scale is the basis for all we have in music. There is but one Major Scale, and it affords the material for the Minor, which is derived from it and is used in several forms. The Minor Scale is artificial in its structure and may be changed to suit the taste and skill of the composer. One of its forms appeared in the First Reader. It was not named there, but its effect was evident, and this peculiar character became known to the little children through the singing. The same was also the case in Book I. of The Cecilian Series of Study and Song, and in the exercises and the songs of Part I.

of the Common School Course. On the introduction of the study of chromatic tones and notes preparatory to the Second Reader a few of the foreign signs peculiar to the Minor mode were seen, but it has not yet been named or represented to the singers. Here and there the strange sounds were heard, and at first they were to the singers almost as discords and they shrank from them, fearing that a mistake had been made. After a little while it was found that the successions were in consonance with the sentiment of the words, and they then learned to know and love what we have called their Tone Color.

It is now in order to give all the ordinary forms of the Minor Scale, and to name them so that they may always be recognized.

Progressive Exercises in the Minor Scales,¹ for the Guidance of Teachers.—

Mental Work preparatory to the Study of the Notation upon the

Staff. — Take as the pitch of one (1) D, D \sharp , E, F, F \sharp , or G.

NOTE. — In Italics below the key note. 1-8 descending. 8-1 ascending.

To accompany the use of the Normal Music Course, and The Cecilian Series of Study and Song.

Minor Scale — Diatonic.

1. 1-8, 7, 6, 7, 1-8, 7, 6.
2. 1-8, 7, 2, 1-8, 7, 8, 6.
3. 1, 2, 2, 2, 1-8, 7, 6.
4. 6, 7, 8-1, 2, 1-8, 7, 6.
5. 3, 4, 3, 2, 1-8, 7, 6.

6. 3, 1-8, 7, 2, 1-8, 7, 6.
7. 1-8, 6, 3, 2, 1-8, 7, 6.
8. 1, 3, 2, 7, 1-8, 7, 6.
9. 6, 8-1, 3, 2, 1-8, 7, 6.
10. 6, 5, 4, 3, 6, 7, 6.
11. 6, 3, 1-8, 7, 6, 7, 6.

¹ Copyright, 1895, by Silver, Burdett, and Company.

12. 6, 3, 2, 1, 2, 7, 6.
 13. 6, 7, 8-1, 2, 3, 4, 5, 6 — 6, 5, 4, 3, 2, 1-8, 7, 6.

Harmonic Form.

1. 1, 2, 3, 6, ♯5, 6, 3.
2. 3, 6, ♯5, 6, 3, 7, 6.
3. 3, 6, ♯5, 6, 3, ♯5, 6.
4. 4, 6, ♯5, 6, 4, ♯5, 6.
5. 3, 6, ♯5, 6, 3, ♯5, 6.
6. 2, 6, ♯5, 6, 2, ♯5, 6.
7. 6, 6, ♯5, 6, 1-8, 7, 6.
8. 6, ♯5, 6, 4, 3, 2, 1.
9. 6, ♯5, 4, 3, 2, 4, 3.
10. 6, 4, 3, 2, 1-8, 7, 6.
11. 6, ♯5, 4, 3, 2, 1-8, 7, 6.

The Completed Scale.

12. 6, 7, 8-1, 2, 3, 4, ♯5, 6 — 6, ♯5, 4, 3, 2, 1-8, 7, 6.

Melodic Form.

1. 1, 5, ♯4, 5, 3, 2, 1.
2. 1, 5, 4, 5, 3, 2, 1.
3. 1, 5, ♯4, 4, 3, 2, 1.
4. 2, 6, ♯5, 6, 4, 3, 2.
5. 2, 6, 5, 6, 4, 3, 2.
6. 2, 6, ♯5, 5, 4, 3, 2.
7. 3, ♯4, ♯5, 6, 5, 4, 3.
8. 3, ♯4, ♯5, 6, 5, 4, 5, 3.
9. 3, ♯4, ♯5, 6, 4, 3, 4, 2.
10. 3, ♯4, ♯5, 6, 3, 2, 3, 1.

The Completed Scale.

11. 6, 7, 8-1, 2, 3, ♯4, ♯5, 6 — 6, 5, 4, 3, 2, 1-8, 7, 6.

Combined Forms.

1. 6, 6, 4, 3, 2, 1-8, 7, 3, 6.
2. 6, 6, ♯5, 6, 4, 3, 2, 3, 1.
3. 3, ♯4, ♯5, 6, 3, 6, 3, 7, 6.
4. 3, 7, 6, 5, 4, 3, 2, 3, 1.
5. 6, 7, 8-1, 2, 3, 4, 5, 6 — 6, 5, 4, 3, 2, 1-8, 7, 6.
6. 6, 7, 8-1, 2, 3, 4, ♯5, 6 — 6, ♯5, 4, 3, 2, 1-8, 7, 6.
7. 6, 7, 8-1, 2, 3, ♯4, ♯5, 6 — 6, 5, 4, 3, 2, 1-8, 7, 6.
8. 6, 7, 8-1, 2, 3, ♯4, ♯5, 6 — 6, ♯5, 4, 3, 2, 1-8, 7, 6.

The Minor Scale begins upon the 6th degree of the Major and it has the same signature. There are four forms in general use.

1. The Normal or original form makes no change from the Major. It has a character that is sad and plaintive. All the Minor effects of the First Reader are produced in this form.

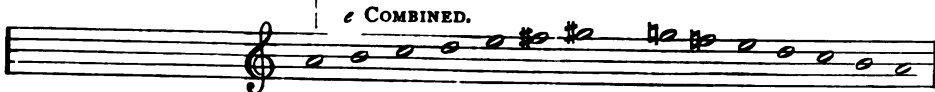
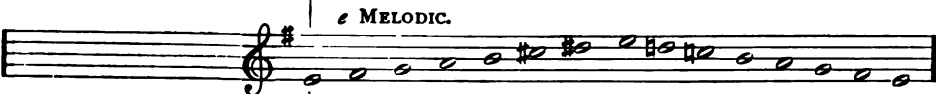
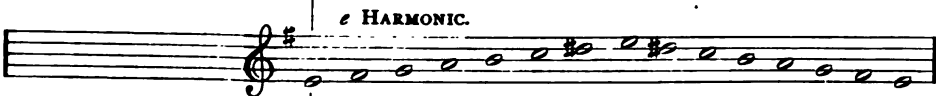
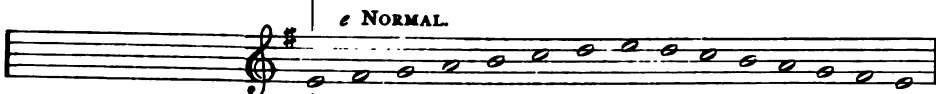
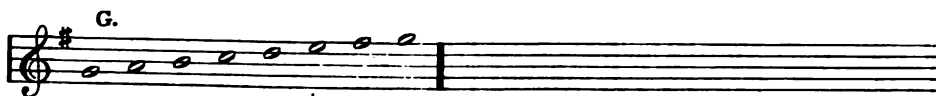
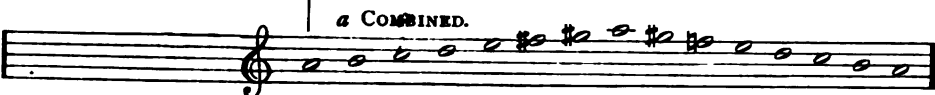
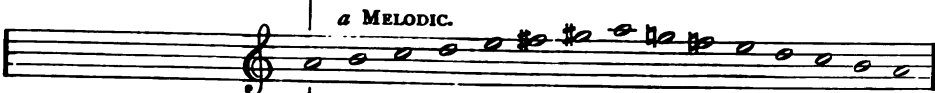
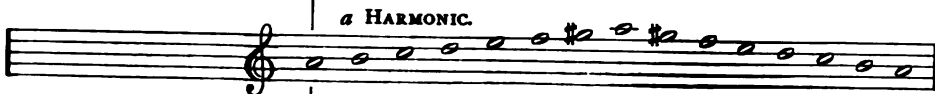
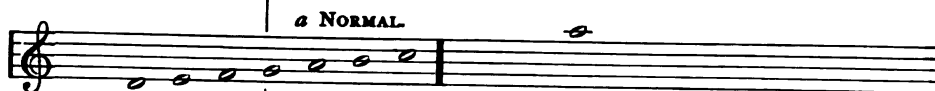
2. The Harmonic form. In this the 7th is raised a semitone ascending and descending.

3. The Melodic form. In this the 6th and 7th are raised a semitone ascending and they are restored descending.

4. The Combined or mixed forms. The ascent is made in the Melodic and the descent in the Harmonic form. An explanation of these changes belongs to a work upon Harmony.

Minor Scales.

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¹ Capital letters indicate Major keys, small italic letters indicate Minor keys.

D.

b NORMAL.

b HARMONIC.

b MELODIC.

b COMBINED.

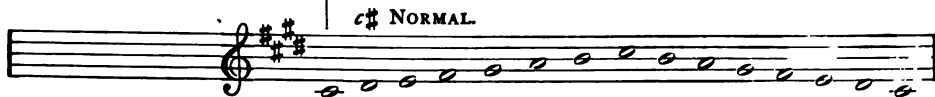
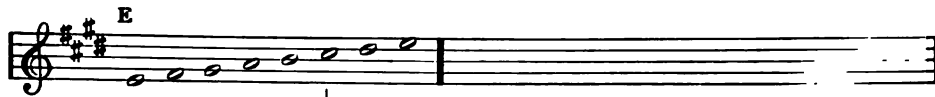
A

f# NORMAL.

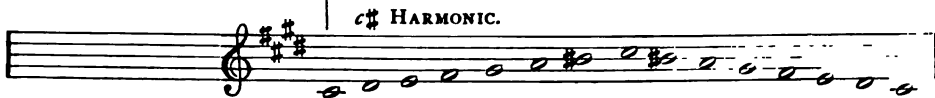
f# HARMONIC.

f# MELODIC.

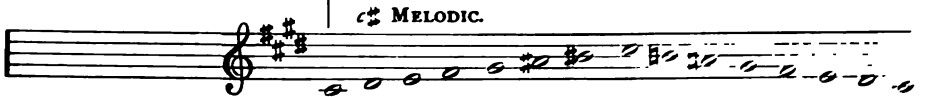
f# COMBINED.



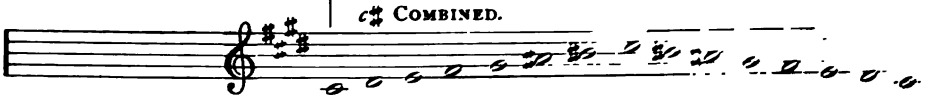
C# NORMAL.



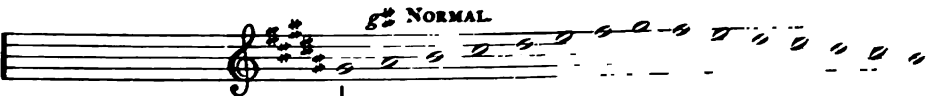
C# HARMONIC.



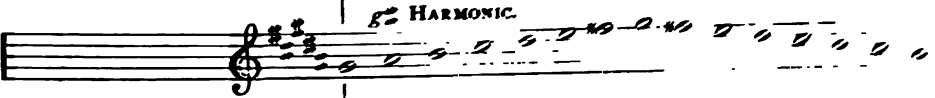
C# MELODIC.



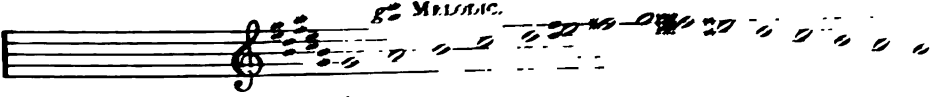
C# COMBINED.



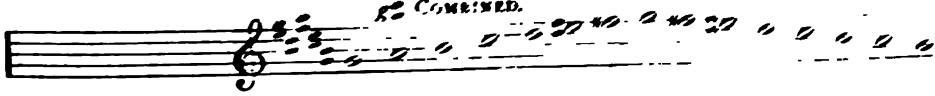
G# NORMAL.



G# HARMONIC.



G# MELODIC.



G# COMBINED.

F#

d# NORMAL.

d# HARMONIC.

d# MELODIC.

d# COMBINED.

Detailed description: This section illustrates the vocal production of the note F# (F sharp) in treble clef. It begins with a single staff showing the note F# on a ledger line. Below this, four staves demonstrate different techniques: 'NORMAL' shows the note on a ledger line; 'HARMONIC' shows the note on a ledger line with a vertical line indicating the harmonic series; 'MELODIC' shows the note on a ledger line with a vertical line indicating the melodic contour; and 'COMBINED' shows the note on a ledger line with a vertical line indicating the combined effect of both harmonic and melodic elements.

F

d NORMAL.

d HARMONIC.

d MELODIC.

d COMBINED.

Detailed description: This section illustrates the vocal production of the note F (F natural) in treble clef. It begins with a single staff showing the note F on a ledger line. Below this, four staves demonstrate different techniques: 'NORMAL' shows the note on a ledger line; 'HARMONIC' shows the note on a ledger line with a vertical line indicating the harmonic series; 'MELODIC' shows the note on a ledger line with a vertical line indicating the melodic contour; and 'COMBINED' shows the note on a ledger line with a vertical line indicating the combined effect of both harmonic and melodic elements.

Minor Scales.

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B \flat .

The B-flat minor scale is presented in four staves. The first staff shows the normal scale (B \flat , C, D \flat , E \flat , F, G, A \flat , B \flat). The second staff shows the harmonic scale (B \flat , C, D \flat , E \flat , F, G, A \sharp , B \flat). The third staff shows the melodic scale (B \flat , C, D \flat , E \flat , F, G, A \sharp , B \sharp). The fourth staff shows the combined scale (B \flat , C, D \flat , E \flat , F, G, A \sharp , B \sharp).

g NORMAL.

g HARMONIC.

g MELODIC.

g COMBINED.

E \flat .

The E-flat minor scale is presented in four staves. The first staff shows the normal scale (E \flat , F, G \flat , A \flat , B \flat , C, D \flat , E \flat). The second staff shows the harmonic scale (E \flat , F, G \flat , A \flat , B \flat , C, D \sharp , E \flat). The third staff shows the melodic scale (E \flat , F, G \flat , A \flat , B \flat , C, D \sharp , E \sharp). The fourth staff shows the combined scale (E \flat , F, G \flat , A \flat , B \flat , C, D \sharp , E \sharp).

c NORMAL.

c HARMONIC.

c MELODIC.

c COMBINED.

Ad.

f NORMAL.

f HARMONIC.

f MELODIC.

f COMBINED.

D \flat .

D \flat NORMAL.

D \flat HARMONIC.

D \flat MELODIC.

D \flat COMBINED.

Detailed description: The image displays two sets of musical notation for vocal scales. The first set is for the A-flat major scale (Ad.), and the second is for the D-flat major scale (D \flat). Each set includes four variations: Normal, Harmonic, Melodic, and Combined. The Normal variation is a simple ascending scale. The Harmonic variation includes natural harmonics. The Melodic variation includes melisma (trills). The Combined variation combines all three. Each variation is marked with a forte (f) dynamic. The notation is written on a single staff for each variation, with a treble clef and a key signature of two flats. The scales are written in a continuous line, with a bar line indicating the end of the scale.

The musical notation shows five staves for a minor scale in G-flat major (F minor). The first staff is labeled 'G \flat ' and shows the scale starting on G-flat. The following four staves are labeled 'NORMAL', 'HARMONIC', 'MELODIC', and 'COMBINED'. Each staff shows the scale in its respective form, with the 'COMBINED' staff showing both ascending and descending forms.

A right understanding of the Minor mode cannot be gained until a feeling for its Tone color is established. That indefinable something must produce its mental effect. In introducing Minor Scales commence, as the author has done in composing the First Reader, with the Normal form. Begin on the 6th degree of the Major, and sing the scale ascending and descending. When this has been repeated many times, give the scale a name from its starting-point and say this is *a* minor (or whatever the key may be) in its normal or original form. Its peculiar quality will soon be felt, and, perhaps to

your surprise liked, strange though it may seem. In teaching music the best result is gained by singing the notes, not in talking about them. The author does not encourage singing by the teacher except during the first three years of the primary grades. The example is often a poor one for imitation, but for a while it is necessary. Afterwards let the children learn through doing. The author has suggested elsewhere a way by which the Minor Scales may be learned. Divide the school into two bodies, and let them sing the following exercises, as indicated on p. 140, but at a higher pitch, — say D.

1. 2. the other.

Fingerings for Part 1: 6, 7, 8-1, 2, 3, 4. Fingerings for Part 2: 6, #5, 6.

When these have been thoroughly learned, the parts singing alternately, let

them be sung continuously by all, with many repetitions, the result being as follows :

Fingerings: 6, 7, 8-1, 2, 3, 4, #5, 6, #5, 4, 3, 2, 1-8, 7, 6.

In this way we have easily gained two of the forms, the Normal and Harmonic, and our work is more than half done.

In learning the Melodic form, divide the singers as before, giving one part

and to the other

or the last may be considered simply as

Fingerings: 1, 2, 3, 4.

or its equivalent

Fingerings: 5, 6, 7, 8.

Join the two parts, letting the pupils sing

Repeat it many times, ascending only. When the parts have been well joined let all sing the whole scale. When this is known, make a pause upon the upper note and then descend upon the already known normal series, which will read as follows :

Fingerings: 6, 7, 8-1, 2, 3, #4, #5, 6, 5, 4, 3, 2, 1-8, 7, 6. Below the notes, the numbers 1, 2, 3, 4 are written.

When these three forms have been learned, the combined form is easily mastered.

Having learned the four forms in this manner, all that remains is to establish and make the four melodies familiar. This can only be done by singing them at call until each melody is known. The teacher may sing them and call upon the class to tell the peculiar form given. Let it be understood that a wide field has been covered, — too much, far too much for the school year ; but it was necessary to make a beginning, and the forms of all the scales are given for the teacher's benefit. Afterwards, some of the acquired knowledge may be given gradually to the class. By going over all of this work, we have gained a key to all the real difficulties in sight reading and singing. Another review will do no harm.

TUNE.

1. Mental. The Major Scale and all its intervals.

2. Represented. All the usual representations of the scale with the signatures.

3. Divided. The Chromatic scale and intervals. The Minor Scales in all their forms.

TIME.

1. Mental. The Measure and its accents. The movement should be estab-

lished through the pendulum. Four kinds of measure, — two, three, four, and six part.

2. Represented. The first appearance of notes. These were explained and the measures were shown in numerous examples.

3. Divided. The half, third, and quarter pulsations.

TONE COLOR.

1. Mental. Many suggestions from the Melody alone. These related to mode and modulation.

2. Representation. Modulations and transitions shown through the various so-called chromatic signs. Many illustrations in Concords and Discords.

3. Combined voices in parts more or less in number, bring in combination many chromatic deviations. These may be analyzed or considered together. Of the varieties of such combinations there can be no end as long as music exists.

There is in some music a strange effect beyond the reach of words. Those mysterious sharps and flats and major and minor chords are an alphabet, that in some occult combinations forms another higher language than that of speech, — a language which, as we listen, thrills us to the heart. — SIR CHARLES DANVERS.

XXI. THE SECOND READER.**PART I. — TWO VOICE WORK.****1. BEGINNING TWO VOICE WORK.**

EXERCISES and songs for two voices begin upon the 70th page. Music for two parts was given in the First Reader, but in a very restricted form, as no chromatic signs or divided pulsations could be used. No such restriction now exists.

As far as possible all the singers should sing both parts, beginning with the lowest. This will extend their ability to read, and will thus be incidentally beneficial.

Temporarily change the pitch of one (1) should the range be too wide. Carry up the Alto or lower part for the benefit of the Sopranos, and lower the pitch of the Soprano part when sung by the Altos. When singing in parts, give the correct pitch.

In all writing, for one or many voices, the melodic idea should be the basis. The lower or subordinate parts should be made as interesting as possible. The lower as well as the upper melody in the song should be written to express the sentiment of the words. It should not be a series of thirds or sixths following the Soprano in parallel lines, neither should it be a series of meaningless skips progressing in zigzag fashion merely to represent another voice.

The outline of motion should be varied and graceful, showing by contrary movement, by syncopation, and by judicious successions of concord and discord a changing Tone color. Such study, even if presenting some difficulty, will repay for the added labor.

Do not be troubled about the harmony. That is incidental to a combination of melodies, and for this the composer is alone responsible. Pause now and then, and study the effect of some of these combinations.

At the beginning of this division, when two parts are brought together, the representation of the Time-names is discontinued, as it is considered that the subject has become sufficiently familiar. Should any new difficulty in time-values arise, resort can be made to the syllables for the solution.

The importance of this mode of instruction cannot be too strongly impressed upon the minds of teachers. No guide is so sure as the pendulum, and no other way, so far as is known to the author, affords so accurate a perception of the accents and of the fractional divisions of the pulsations, as the use of the Time-names. Some may fear the close adherence to the metronome, but no chorus has yet been heard

that was *too* regular in time, and no chorus, unless trained in this regular manner, can be made in any other way so obedient to the baton of the leader. Even an exaggeration of regular accents will right itself when varieties of motion in the music are brought into play.

Exs. 241 to 249 are composed of the simplest combinations and progressions.

Song, No. 37. Study the parts separately and apply the words to each. Is it not fitting that the Alto should have a melody which will not do violence to the sentiment of the words?

Ex. 251. A discord produced by suspension.

Ex. 252. The same in another way.

Ex. 254. Varied suspensions and discords. This exercise may well serve to illustrate the melodic idea. The endeavor is made to write a melodious subordinate part in such a way that it may interest all the singers. This form of composition is found in all the best glee and part songs, and is everywhere seen in the oratorio, the mass, and great choral works. This education should begin in a simple way in the school work, to be developed in after experiences.

Song, No. 38, p. 73. This song is given below with a tenor and bass added, showing the full harmony.

SLEEP, BABY, SLEEP!

SECOND READER, PAGE 73.
(With suggested Harmonies.)

1. Sleep, ba - by, sleep! Thy fa - ther's watch-ing the sheep, Thy
 2. Sleep, ba - by, sleep! The large stars are the sheep, The
 3. Sleep, ba - by, sleep! A - way to tend the sheep, A -

moth - er's shak - ing the dream - land tree, And down drops a
lit - tle stars are lambs, I guess, The bright moon
way, thou sheep - dog fierce and wild, And do not

lit - tle dream for thee. Sleep, ba - by, sleep!
is the shep - herd - ess. Sleep, ba - by, sleep!
harm my sleep - ing child. Sleep, ba - by, sleep!

German, tr. by ELIZABETH PRENTISS.

Exs. 255-258. Melodic combinations.

Ex. 259. A problem for the Alto in the 3d measure.

Exs. 260, 261. Melodies.

Song, No. 39, p. 76. The first four measures are in C; the second four in G; the next two in C, afterwards imitated in

a. The 13th and 14th are in G, followed by a close in C. These are all positive modulations. Many of the chromatic notes are simply transitions, and should be taken as such. A little study on the part of the teacher will settle such matters.

Ex. 262. Melodies.

Song, No. 40, p. 77. The words will suggest a fitting manner of movement and style.

Exs. 263-266. Varied groups. The Time-names may be necessary for a while.

Song, No. 41, p. 79. A modulation begins in the 4th measure leading into *a*, and ending at the rests, in the 7th and 8th measures. Give these their full value.

Exs. 267-269. Varied combinations.

Song, No. 42, p. 81. A very simple two-part song. Let the Alto come in promptly without disturbing the other part. Practise this lower part with Time-names and pendulum.

Exs. 270, 271. Novelties only in the notation.

Ex. 272. Make a preparatory study of the time with Time-names. Singers rarely give correct values to notes such as the first in 1st, 2d, 5th, and 6th measures.

Exs. 273-277. Introduction of syncopations. One exception occurs in Ex. 276 in the last measure but one, lower voice. Accent E, not D. D does not anticipate an accent.

Song, No. 43, p. 84. There are two modulations, first into A, beginning on the last half of the 12th measure. It is complete in four measures. Second, on page 85, beginning on the last half of the 7th measure, and ending on the 6th measure of the 2d brace, is a modulation into *f*. The change can be treated as if

in the key of A. In this case E \sharp is $\sharp 5$ and the only chromatic. The music returns at once to D.

Ex. 279. The Sopranos should begin promptly and with a strong accent. Make the discord that ensues very marked.

Song, No. 44, p. 87. G \sharp is a chromatic transition.

Exs. 281, 282. Exercises in time.


Song, No. 45, p. 89. Apply what has been said about Ex. 272.

Exs. 283, 284. Illustrations will be seen of the use of a motive. See Index for sections which treat of it.

Song, No. 46, p. 91. Go through the music with Time-names to insure accuracy in singing the quarter divisions of the pulsation.

Song, No. 47, p. 92. Two pulsations in a measure. Study the time, and also the spirit of the words. Do not direct as in four-part measure.

Ex. 287. Let the Alto keep the time and come in with confidence.

Ex. 288. Met. 92 =  Special practice of



Tā-ā nā

Ex. 293. Such studies as this should be taken rather fast. When directed by the teacher's baton only two beats need be given, down and up, but the singers should feel *all* the pulsations, — six in the measure.

Ex. 294. Two strong syncopations in the Soprano, and one in the Alto.

Song No. 48, p. 96. This seems to begin in the key of D. D \sharp may be treated as a chromatic note.

Ex. 300. Useful study in rhythm.

Song No. 49, p. 100. The metronomic direction says $72 = \text{♩}$ or $144 = \text{♩}$. This alternation is merely for convenience in using the pendulum. Direct with two beats. Give special attention to the preparation of the 3d and similar measures.

The Time-names are



Do not sing such groups as Triplets.



In the latter cases the life would be taken out of the movement.

Song No. 50, p. 102. There are two modulations: from the 13th to 20th measures into B through A \sharp ($\sharp 4$). The next 16 measures are in ϵ . If the Minor Scale has been studied, this is easily compassed; otherwise treat G \sharp as $\flat 3$, or as a chromatic note. Or, take the scale of E and change the third and sixth to $\flat 3$ and $\flat 6$, and all is done. G \sharp is $\flat 3$ and C \sharp is $\flat 6$.

Song No. 51, p. 104. Study the time very carefully, and give full value to all

half notes. The author has, to his surprise, heard the first measure sung as three even quarter notes!

Ex. 308. This will make a good study for quarter divisions of the pulsation. Repeat many times in order to gain rapidity, and always endeavor to keep the articulation clear.

Song No. 52, p. 106. Two beats only in the measure. Don't try to make it easier by doubling the number. The upper figure in the time-signature is always the index.

Ex. 310. The silent partners must be very observant.

Song No. 53, p. 108. If carefully studied, it will afford several suggestions of a graceful movement.

Song No. 54, p. 110. Verses 4, 5, 6, and 7 of each stanza show a modulation into C. The other chromatic notes are but transitions.

Ex. 315. The rhythm is apt to be misunderstood or neglected.

Song No. 55, p. 112. There are some unusual chromatics. Treat them all as deviations, not modulations.

Song No. 56, p. 114. Let it be gay, as indicated by the words.


Song No. 57, p. 115. Some latitude is taken by the poet, but all will go well if the movement is strictly followed. The same song for one voice is found on page 53, No. 25.

Ex. 323. A somewhat difficult study in time, but it will repay for some hard work.



THE BIRD'S SONG.

SECOND READER, NORMAL MUSIC COURSE, PAGE 129.

(With suggested Harmonies.)




1. Swing- ing in my air - y nest . . Four speckled eggs be -
 2. Far a - bove the white clouds drift . . All a - round the
 3. On the ground clear drops of dew . . Trem - ble in a
 4. Swing- ing in my air - y nest . . Four lit - tle heads sleep

neath my breast; Sing - ing, swing - ing, yet at rest.
 sun - rays sift Through the leaves, a gold - en gift.
 cup of blue; There I sip and war - ble too.
 un - der my breast; With what joy am I pos - sessed!

HENRY GILLMAN.



Ex. 324. Let there be no break between the parts.

Exs. 329, 330. Observe the rests.

Song No. 58, p. 119. Modulation into B \flat from 9th to 16th measures.

Ex. 333. Let the second voice come in with a strong accent.

Ex. 335. Be exact in singing the measures with rests.

Song No. 59, p. 122. Beginning on the last pulsation of the 6th and continuing through two measures is a modulation into *g* through the A \sharp (#4).

Song No. 60, p. 124. Sing, if the tones are clear, at a somewhat faster rate than that designated. Work up to Met. 144 = ♪ #2 (F \sharp) and #4 (A \sharp) are chromatics. A modulation into B \flat is found in the 6th, 7th, and 8th measures.

Ex. 340. In *f*, — normal form.

Song No. 61, p. 125. Sing in a strong choral-like manner.

Ex. 341. Study in time. Met. 120 = ♪
Sing with the pendulum.

Song No. 62, p. 126. Words like these should be an inspiration. No suggestion is necessary. In measures 17-24 there is a modulation into E \flat .

Ex. 344. Try this with a deliberate movement.

Song No. 63, p. 129. Picture the scene. The song is given on page 147 with an accompaniment.

On page 130, Part I. of the Reader closes.

It is not the material, but the workman that is wanting. — CARLYLE.

All music to which instruments contribute, must be to a degree more earthly than that in which human voices are alone to themselves sufficient, where nothing mechanical is needed. — BARONESS BUNSEN.

XXII. THE CECILIAN SERIES OF STUDY AND SONG.

BOOK II.

PART I.

1. GENERAL SCOPE.

THE music in this book is, to a large extent, parallel in difficulty with the two-voice work found in the First Reader of the Normal Music Course, pp. 78-96, and in the Second Reader, pp. 70-130. The studies have been some-

what simplified for general use. They are arranged for two Soprano parts, or for Soprano and Alto, and the usual nine keys are introduced. The range of voices is also somewhat extended in order to allow the singers greater freedom of movement. The book begins in accordance

with the plan laid down in the books of the Normal Music Course, that of varied melody, avoiding long continued passages in thirds and sixths, which become so monotonous and wearisome in singing. In school work each part should be independent, and all voices should know all the notes. This will help to make up for the lack of individual work, which is so desirable. It will also give the pupils confidence.

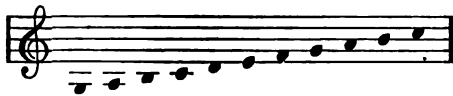
A condensed review of the book is here given with such suggestions as will be of value to the teachers. Few teachers have given the thought or study to music that they have to other branches, and these hints are such as will, on general principles, appeal to all.

2. VOCAL RANGE.

On page 7, the Major Scale from C is presented. It also has the notes above and below the octave to accommodate Soprano and Alto voices. For preparation, use both the First and the Second series of Progressive Exercises in the Major Scale (Cards). Mental work should never be suspended. Every musician who can teach feels its importance. In those books of Normal Music Course, The Cecilian Series of Study and Song, and the Common School Course, that have already been considered, the range of notes has been very limited in order to accommodate the young singers. The notes for Soprano voices have been :



For Alto voices notes to G are written, in extreme cases, but A might be considered to be a fair limit. The Alto range has been :



The lower notes are weak with young voices, and should not be pushed. It will be seen that they are not often called for.

Three kinds of measure are presented for practice. The Time-names (see Outline of Study, or preceding suggestions for the First Reader), will be found to be of great value, and after a little drill work they will relieve the teacher of much care and anxiety. Remember that the children must be so taught that they can help themselves in after years. Questions in time cannot easily be settled by the memory of measures sung years ago while in school; and beating time in a class is a bad habit, that leads to uncertainty and lack of precision in the attack of phrases. Observe a large chorus where this has been allowed, and see if the ludicrous side is not at once apparent. See the swaying heads and books, and the wiggling thumbs; even the sound of foot taps is not uncommon. Can anything be more objectionable or destructive of unity?

3. ANALYSIS OF TWO VOICE EXERCISES.

Page 8. Here the work for two voices begins. For a while the movement is in parallel motion. The first departure is in Ex. 3 in the 7th measure.

Ex. 4. Second part shows a discord prepared by a concord. See preceding section, "A bit of harmony," page 75.

Ex. 5 shows a discord prepared and resolved in the lower voice.

Ex. 6. 7th measure shows the introduction of a free discord in the last measure but one.

Ex. 7. Two free discords in the Alto in the 2d and 4th measures.

Exs. 10, 11. Have prepared discords in the 2d and 4th measures, and a free discord in the 5th.

Ex. 12. Begins with a rest. The accent must be felt, if not expressed.

Ex. 13. Free discord in the 4th, and a passing one in the 7th measure.

Exs. 14-18. Three-part measure. The movement of the parts is not parallel, and the interest is thereby enlivened.

Ex. 16. Melody of the Soprano imitated in the Alto part.

Exs. 19, 20, 21. Three-part measure in eighth notes. Studies of rests. Make the note before a rest light and short.

Ex. 22. Do not forget the mensural accents in four-part measure. They are marked in the 1st measure.

Ex. 23. A syncopation in the 3d measure without the use of a tie.

Ex. 24. The time of the rests must be kept very accurately. These five silent pulsations are important.

Page 12. A table of some of the more important half pulsations in the forms of measure that appear in the book. See table of Time-names already given, on pages 112, 113. It will not be necessary to practise these exercises as printed. Each measure may be taken as a study, to be fixed in the mind through many repetitions. This will be the better way for such classes as seem to be deficient in a feeling for the regular accents of the measure. It must not be forgotten that keeping time through the regularly recurring accents of the measure is in reality the question for study, and not merely the uniform attack of each succeeding pulsation. No pains should be spared in fixing this point in the minds of students. Do not consider that all this work can be accomplished in the primary schools. It is never ending, and should be taken up and carried out by the class itself, the teacher simply acting as a supervisor of the work.

Page 13. The Major Scale from G. Take a medium pitch for general practice, as advised in the suggestions already given regarding the use of Book I. of The Cecilian Series. All the singers should be united in the work, keeping the real and pitch names in view, especially when singing the scale. The correct pitch should be taken for the divided scale.

The author has deemed it best to give in this book a large number of studies in two parts, and to show the general features of melodic combinations in a simple form. This kind of work will excite much interest from the resulting intervals, as well as from the shades of Tone color. Intervals can be accurately learned only when studied in this manner.

Ex. 28. Three suspensions — prepared discords.

Ex. 29. Imitation by Soprano and Alto.

Ex. 31. Study of rests.

Ex. 32. An initial rest. Practise first with the Time-names, giving a strongly whispered accent to the first pulsation.

Ex. 36. Imitation.

Exs. 37-40. Use of figures and motives.

Exs. 41-45. Melodic figures.

Page 17. The key of D introduced. Proceed as with the Major Scale from C. The key of D presents no difficulties. It only offers a new notation under different pitch names.

Ex. 48. Give a strong accent at the beginning of the 1st and 3d measures. Diminish in force, but with the full value of the tied notes.

Ex. 49. Four syncopations with accent.

Ex. 50. Needs careful attention to the time. Study at first with pendulum.

Exs. 51, 52. Studies in melody.

Ex. 53. Give to the note over which a hold is placed at least double its ordinary value. The class should be governed by a beat, given by the teacher after the hold,

so that the singers may attack the next note promptly.

Ex. 54. Do not give the time with divided pulsations. This would mean a secondary accent, which is not required. If this secondary accent were made, the unity of the two-part measure would be destroyed.

Page 19. Various forms of rhythm in three-part measure. In Ex. 58 an exceptional accent is called for in the second measure, lower voice. Without the sign the note would be sung softly.

Exs. 61, 62, 63. Melodic Studies.

4. EXERCISES IN DIVIDED (VARIOUS FRACTIONAL) PULSATIONS.

For a study of these fractional pulsations, attention is called to the section upon this division of time, pages 121, 122, and it is advised that each measure be made a special study with many repetitions. If the accent is established without divided pulsations the rest will be easy.

Page 21. The Major Scale from F. Study as follows.

1. The whole scale with real and pitch names, using the pitch of D or E for all voices in unison.

2. The divided scale — all voices.

3. The correct pitch for Soprano and Alto.

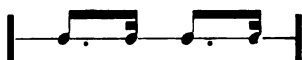
Exs. 65-69. These contain quarter divisions of a kind found frequently in the

older oratorios. Preparatory drill for each measure should be made.

Exs. 70-80. These complete the studies in the key of F. A frequent use has been made of the group consisting of a dotted eighth and a sixteenth note. These two notes are very often sung as though written in triplets,



the first note being twice the length of the second. If sung as represented,



the first note would be three times as long as the second. The careful use of the Time-names will make this clear.

Exs. 79, 80. Do not forget the secondary accents.

5. STUDIES IN CHROMATIC TONES.

In the Second Series of Charts preparatory exercises are given for all chromatic tones and notes, and in the studies and songs of the Normal Music Course, these foreign notes are introduced in any convenient way, not in a progressive order. In The Cecilian Series, which is designed for more popular use, it seemed best to begin with a smaller number of chromatics for special study. Those selected were the $\sharp 4$, $\flat 7$, and $\sharp 5$, which appear most frequently in ordinary music. They are here

presented in all the usual keys, with signatures and with a designation of the related or near keys. Those related most nearly to C are G, F, and *a*.¹ The heavy lines indicate the tendency of the chromatic notes and tones, and the notes so connected should be practised together.

¹ Capital letters indicate Major keys, and small italic letters the Minor keys.

First system on the left page, featuring three staves with treble clefs and key signatures of two sharps (F# and C#). The first staff has notes D, A, and #4. The second staff has notes G and b7. The third staff has notes b and #5.

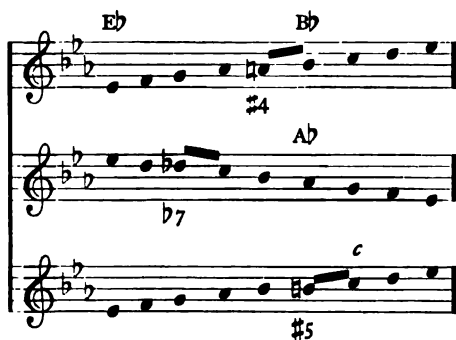
Second system on the left page, featuring three staves with treble clefs and key signatures of two sharps (F# and C#). The first staff has notes A, E, and #4. The second staff has notes D and b7. The third staff has notes f# and #5.

Third system on the left page, featuring three staves with treble clefs and key signatures of two sharps (F# and C#). The first staff has notes E, B, and #4. The second staff has notes A and b7. The third staff has notes c# and #5.

First system on the right page, featuring three staves with treble clefs and key signatures of three sharps (F#, C#, and G#). The first staff has notes B, F#, and #4. The second staff has notes E and b7. The third staff has notes g# and #5.

Second system on the right page, featuring three staves with treble clefs and key signatures of three sharps (F#, C#, and G#). The first staff has notes F#, C#, and #4. The second staff has notes B and b7. The third staff has notes d# and #5.

Third system on the right page, featuring three staves with treble clefs and key signatures of one flat (Bb). The first staff has notes F, C, and #4. The second staff has notes Bb and b7. The third staff has notes d and #5.



The perception of the pitch of $\sharp 4$ is most easily gained at first by the transition from and to 5; of $\flat 7$ from 6, and of $\sharp 5$ from 6. Practice in these will be found in the tables upon Scale Tones, page 19.

It will be remembered that only four kinds of measure have been introduced. It would be undesirable, if not impossible, to use all the known forms. Of these, however, there are two that are occasionally seen. They are $\frac{3}{4}$ or $\frac{3}{8}$ and $\frac{12}{8}$ or $\frac{12}{16}$. Time-names for these may be given as follows: —

9
8
Tä rä lä Tä rä lä Tē rē lē Tä-ä-ä Tä-ä-ä Tē-ē-ē

9
16

12
8
Tä rä lä Tä rä lä Tō rō lō Tē rē lē Tä-ä lä Tä-ä lä Tō-ō lō Tē-ē lē

12
16

After a knowledge of the leading tones, #4 to 5, b7 to 6, and #5 to 6, has been acquired, practice in taking these chromatic tones should be made from any or all tones of the scale. Certainty of attack is very important. The Progressive Exercises in Chromatic Tones¹ will give the requisite practice.

Another reason for the selection of the three preceding chromatics is as follows: The #4 to 5 is as 3 to 4, or 7 to 8, and 5 is the key note (1) of the next higher key; that is, the key having another sharp or one less flat in the signature.

The b7 is a lead to the next lower key; that is, one having a less number of sharps or a greater number of flats. The #5 leads to the next, or relative Minor. These are the most frequent modulations; indeed, in

the larger number of compositions, they are the only ones. These names, #4, b7, and #5 have been unfortunately chosen, but it would be difficult to substitute others. A # in this case is simply an elevation of a tone, as changing a ♮ to a #, a # to a *, or a ♭ to a ♮. A flat changes or deepens a tone; as changing a ♮ to a ♭, a ♭ to a ♭♭, or a # to a ♮.

Exs. 81 to 85 are melodies introducing these three chromatic notes.

Page 25. The scale from G, with the three chromatic notes.

Exs. 86-90. Illustrations.

Page 26. The scale from D, with #4, b7, and #5.

Exs. 91-95. Illustrations. These are generally written passing to the chromatic notes without a skip. This motion is called conjunct motion, with skips it is called disjunct. Sing the scales as they appear,

¹ Published by Silver, Burdett and Company.

ascending and descending, giving the real and pitch names. This will familiarize the singers with many tone representations and advance the practice of sight singing.

Page 27. The key of F is introduced, and the chromatic tones #4, b7, and #5.

Exs. 96-100. Illustrate these Chromatics.

6. EXERCISES IN TRIPLETS.

The triplet is introduced in three forms of measure on page 27. In taking up these exercises, use the pendulum. The use of the Time-names is advised in order to gain a full and even delivery of the three notes.

Page 28. Key of B \flat . Change the pitch temporarily to suit the range of the voices. When the scale and the chromatic deviations are well known, the two-part exercises can be resumed. These will then be illustrations of what is already known.

Exs. 101-115. These combine different forms of two and three part measures with new melodic features.

Ex. 111. Accent the eighth note before the rest, making it very short. The following half notes should be very strongly accented and sung with a *diminuendo*.

Ex. 112. The 1st measure is an important one for practice, as it introduces the triplet and the dotted eighth with a sixteenth note. Taught by imitation, the contrast is rarely felt or remembered. With the Time-names and pendulum the task is a very simple one.

Ex. 113 is like Ex. 111 in its rhythmic form, and it requires a similar treatment. It is in *g*.

Page 31. Key of A. Change pitch when the scale is sung by all voices.

Exs. 116-122. Illustrations of the new key, with other melodic combinations.

Ex. 123. Practice in thirds. Study until it can be sung rapidly, but always softly and clearly.

Exs. 124-127. New rhythmic forms. Repeat these until they can be sung rapidly.

Page 33. Key of E \flat . All scale forms should be mentally known. They should be sung from dictation with, as also without, representation.

Ex. 128. Imitations.

Ex. 129. An exceptional accent in 1st and 5th measures. It is marked.

Ex. 130. Contrasted triplets and even notes.

Exs. 131, 132. Melodic successions. These have a basis in harmony.

Exs. 133, 134. Study of rests. Be guided by a swinging pendulum.

Ex. 135. In *c*.

Ex. 137. Many points for study. The exercise is worth many repetitions.

Exs. 138, 139, 140. New melodies.

Page 37. Key of E. Pursue the same course as suggested for preceding scale representations.

Exs. 141-153. Illustrations in rhythm and melody.

Exs. 144, 145, 151, 153. Wholly or in part in \sharp .

Page 40. Key of A \flat . Scale with $\sharp 4$, $\flat 7$, and $\sharp 5$. Change the pitch when the undivided scale is sung in unison.

Exs. 154-164. Illustrations in the key of A \flat . All the exercises are written within

the range of the voices for which they were designed; Soprano and Mezzo-soprano or Alto.

Ex. 163. In *f*.

Exs. 165-200. A recapitulation of all that has preceded. In this part the chromatic deviations are not named.

XXIII. THE CECILIAN SERIES OF STUDY AND SONG.

BOOK II.

PART II.

PART Second of this book is a compilation, consisting of part songs and other appropriate selections. In some cases, where it seemed necessary, a careful arrangement has been made to fit the music to the needs of the singers at this stage of their progress. This will be readily appreciated by teachers, when told that the chromatic difficulties have been generally reduced to the effect produced by 8, 7, 8, or 4, 3, 4. If a chromatic tone from a more distant point is required, it will be found to be one in which the desired certainty has been acquired.

Much of our vocal music has been written from an instrumental rather than a vocal standpoint, and it is in consequence not vocal, or "singable."

Page 49. "Song on Beginning School," is a fitting one for a morning chorus.

The children are not yet too old for the sentiments of the next four songs. Two of them have fitting accompaniments.

Page 51. The Minuet dates from the middle of the seventeenth century, and it was for a long time the most popular dance. Nearly all the great composers have written minuets and have introduced them into their Suites, Sonatas, and Symphonies. This may have been done to give popularity to their works, which were otherwise too complicated for the average listener. This minuet is arranged from Mozart's opera "Don Giovanni," and it is a very careful reproduction of the dance in its original form. The original and characteristic words will add to the interest. (Wolfgang Amadeus Mozart, born at Salzburg in 1756; died in Vienna in 1791).

Page 55. "Ever Joyous" will require more care than usual on account of the quarter division of the pulsation. It should be vocalized before applying the words. In all cases read these words carefully, and everywhere avoid prolonging the consonants. Make them clear but short.

Look especially after the aspirates and sibilants.

Page 56. The "Cradle Song" is one well known and a favorite in Germany.

Page 58. "A Child's Fancy" may be postponed for a while, or a special preparatory study may be made in chromatics from the drill cards prepared for the purpose. The chromatic deviations are very simple.

Page 60. "Over the Hills we go," is well adapted for the study of the more familiar chromatic deviations.

Page 63. "Good Night!" (Johannes Brahms, born at Hamburg in 1833.) This has a new chromatic, F \sharp , but it is easily approached from the G immediately before and after.

Page 64. "Lady Bird." An easy arrangement, and without chromatics.

Page 65. "Bird and Angel." The foreign notes follow each other in melodious succession and are easily read. If practice is desired, use the Exercises in Chromatic Tones on the Third Series of cards, and also suggestions and illustrations which may be found on pages 97-108 of this Handbook.

Pages 66, 67. "Welcome Summer." This contains only the easier deviations. The free introduction of many chromatic notes is in accordance with the plan laid down in the Normal Music Course. The chromatic scale is found on the Second Series of Charts, the use of which should precede the Second Reader. Although

only the simpler deviations in the scale have been introduced in Book II. of The Cecilian Series, the occasional use of others is not deemed inconsistent with the general plan. In preparing the songs both melodies should be sung by all the voices, any necessary changes in pitch being made, so that all the notes may be sung without effort.

Page 68. "The Mother's Song." An arrangement of a song by Kücken, in which will be found $\sharp 2$, $\sharp 4$, and $\sharp 5$, all of which may be learned from the next degree note.


Page 69. "The Little Recruit." (Friedrich Kücken, a native of Hanover, 1810-1882). A duet that may be made attractive with or without the accompaniment. Sing with as much precision as possible.

Page 72. "Winter." A useful application of the triplet. The rhythm is not of an ordinary kind. It should be well established in agreement with the pendulum before applying the words. D \sharp ($\sharp 5$) indicates ϵ . Observe the marks of expression. The last triplet must be sung deliberately and emphatically. Changes of this kind, however, must not be made until the whole song can be carried through in strict time. At *animato* a change is made into E, with a brighter tempo. Such songs as these are of very great value to the singers, and they should not be passed over hastily, for the sake of reading only. The highest aim of the teacher should be to awaken in the class a desire for better tone, greater

ease, and expressive singing. Do not let us forget this in all our work. It is not music without these evidences. The effect of this upon the singers is enduring.

Page 74. "The Bells of Wurzburg." The duet is simple and pleasing. Select a soloist or two or three voices, if there are such, who can carry the "la, la, la" refrain together. Jodling (spelled also yodling) is a kind of singing by Swiss mountaineers, which changes frequently from a low chest to a high falsetto voice. It is not usually accompanied by words.


Page 76. "Wandering." (Franz Schubert, 1797-1828). An arrangement, as a duet, of Schubert's noted song of the miller's apprentice. Notice the simple and melodious character. The melody is unchanged. The added lower voice is based upon the original harmony.

Page 77. "The Roses are Dead." In *e*, #5 and #4 are the chromatics. Met. 76 = 


Page 78. "The Mayflower." There are no chromatic difficulties. The chromatics are, in order of appearance, #4, #1, and #6. If we would have absolutely progressive songs, we cannot draw from the great masters. Whenever an author has attempted to reduce such music to simple form, the original compositions have been sadly mutilated. These masters wrote without regard to the minor conditions of chromatic foreign notes. Hence special care should be taken to prepare the pupils, by exercises, for such contingencies.


Page 79. "Hail, rosy Morn." Another duet which will serve as a measure of the acquired skill. The songs of the book are not progressively arranged, and the teacher should make from time to time such selections as will best fit the conditions of the class.


Page 82. "Canadian Boat Song." (Thomas Moore, 1780-1852). The familiar duet with added accompaniment.


Page 84. "The Violet." (Johann Wolfgang von Goethe, 1749-1832). A German setting of Goethe's poem. Met. 60 =  Study to make the movement and expression in keeping with the words.

Page 85. "Merry Songsters." A somewhat more difficult composition, that will take time to learn. The accompaniment is a charming one, and lends much to the vocal parts. It needs a good pianist. The vocal parts are of themselves complete.


Page 90. "A Spring Greeting." (Franz Abt, 1819-1885). Met. 72 =  An excellent study in rhythm, having a great variety in the combination of the voices. In the third measure of the third brace, the time must be clear and exact. The use of the triplets is ingenious, and they should be sung with a swinging freedom. Do not forget to observe the mensural accents. Make all the preparatory study slowly. Work the movement up to that indicated by the word *allegretto*.


Page 92. "Summer Evening." Met. 76 =  Sing in a sustained and *legato* manner.


Page 93. "October." Met. 120 =  Sing with animation. Accelerate the movement at the refrain, "That's October!"

Page 96. "Vain Fancy." Met. 80 =  A melody by Mozart is always worth knowing, and this is a particularly beautiful one. The parts for first and second voices on p. 96 may be sung as solos, or by a small number in unison. In the *tutti* let all sing.

Page 98. "Awake, my trembling Lyre." (Carl Keller, born at Vienna in 1774). A favorite duet, which can hardly fail to please.

Page 100. "The Captive Singer." Met. 69 =  The rhythm is somewhat peculiar, and, with the many syllables to be applied, will need careful study in enunciation. The flats in brackets may be omitted, adhering to the signature, or they may be sung as a contrast.

Page 101. "Under the May-pole Gay." Met. 80 =  A merry song.

Page 102. Met. 100 =  This song is always printed in two-part measure, but the accent would not be out of place if it were beaten and sung in four-part measure, an eighth note representing the pulsation.


Page 104. "The Hemlock Tree." A folk-song.

Page 105. "Dearest Home." Righini (1756-1812) was a Mozart upon a small scale. He wrote charming melodies, of which this is a fair specimen.


Page 106. "Daylight is Dying." A melody from Mozart's opera, Don Gio-

vanni. It is here given for two voices and somewhat abbreviated, still it is practically complete.

Page 107. "How can I Leave Thee?" A real folk-song, and always a favorite.

Page 108. "Drear Winter has Vanished." Met. 100 = 

Page 109. "Were I a Bird." (Ferdinand Hiller, 1811-1885, a noted and voluminous composer.) In the style of the folk-song. It should be sung very daintily, and with a strict observance of the somewhat broken time.

Page 110. "I Sing because I Love to Sing." Met. 72 =  One of the more elaborate duets. It is suitable for some public occasions. Though somewhat difficult, it will repay for the labor of learning. The composer, Ciro Pinsuti (1829—), is a popular song writer and teacher of singing, now living in London. He was a private pupil of Rossini.

Page 116. "Arbor Day." The words are specially appropriate for the holiday.

Page 117. "The Switzer's Song of Home." One of the very few songs written by the distinguished composer and pianist, Ignace Moscheles, 1794-1870. It is a characteristic composition, and may be made quite effective.

Page 118. "Home, Sweet Home." A simple arrangement for two voices. It seems to be now settled that Sir Henry R. Bishop, the English composer, wrote the music. It was a matter of doubt for many years.

Page 120. "My Country, 't is of Thee." The best authorities now credit Henry Carey with the melody, although it was long asserted to be of French origin. It is a simple melody. It lacks one element of strength, the suggestion of Tone color. Perhaps it is more English on that account.

Page 122. "The Ingle Side." The melody is a rarely beautiful one, and it has the spirit of the Scotch song. It is ascribed to Wiesenthal, but of him the author can find no record. The words are well fitted to the music.

Page 123. "The Star Spangled Banner." Adaptation of words by Francis Scott Key to an English song called "To Anacreon in Heaven." It is somewhat dramatic in character, but the range is too great for a national song. It requires a special voice for the solo.

Page 126. "Festival Song." A fine study in melody and rhythm, and suitable, as the name indicates, for a festival occasion. It will be easy for the class to get astray without the guidance of a baton or pendulum. Keep at work with it until all the values are established. When learned, sing with decision and in strict time. An accompaniment is necessary.

Page 131. "Oh, Worship the Lord." (Henry John Gauntlett, 1806-1876. A noted English organist and composer of church music.) A modern English hymn tune arranged for two voices.

Page 132. "O lovely Peace." A noted composition for two voices. The editor

strongly recommends the study of this composition, believing that all singers, both old and young, should know something of the great master Handel. No composer better understood the capacities of the human voice, or has written so much that is "singable." The parts are so melodious that as soon as the so-called subordinate (lower) voice has become independent, the difficulty in singing has disappeared. It will be a delight to students who can and wish to sing, and it will be a pleasure in retrospect in after years.

Pages 138-142 contain eight sacred selections suitable for school use. They are of the highest order, and are sufficient for the various occasions when such music is required.

The suggestions that have been made about the selections of Book II. of *The Cecilian Series of Study and Song*, are not intended as simply complimentary or in the direction of an advertisement. Such hints are given as will, it is believed, help teachers on points in movement and style that might otherwise be overlooked. The work furnished is sufficient for the time allotted to it, which would be the 2d or 3d years of the grammar grades. With the many exercises, a substantial foundation can be laid for future study. The exercises fixing the $\sharp 4$, $\flat 7$, and $\sharp 5$ are the most useful at this period, but by reference to the section upon chromatic tones, pages 97-108, a mode of procedure will be found that makes it easy to obtain a

clear mental perception of all the rest. At all events, here may be found a collection of compositions of noteworthy writers, valuable for study, to which earnest attention

is invited. Some of the selections introduced as tests in tune and time are suitable for advanced singers, and a return to them may be made for review.

XXIV. COMMON SCHOOL COURSE.

PART II.

TWO VOICES.

IN the Common School Course, thirty-two pages (65 to 96 inclusive), have been devoted to exercises and songs for two voices. The scale is introduced in the usual nine keys with the real and the pitch names. In the same keys #4, b7, and #5 are also shown as chromatic tones, together with the tones and keys into which they lead. This part of the book is parallel with the two-part work of the Second Reader, Normal Music Course, and Book II. of The Cecilian Series of Study and Song. It more nearly resembles the latter, except that here none but the three chromatic notes, above mentioned, are shown. This makes the series somewhat easier for study. The exercises are illustrative of these foreign notes, and the songs are always in keeping with the work laid out in the preceding exercises.

Teachers should see that, as far as possible, all the singers know both parts, if only for practice in reading. There are also other things that will be incidentally gained by such drill.

The teacher is again reminded that no tone should be used that cannot be sung *softly*. Be considerate towards singers and auditors by having everything sung tune-fully. Remove all doubt as to the tone itself, and this will be easy. Devote a large part of the drill to mental work in tune and time. In the long run the latter will be found to be the more difficult of the two. No chorus can produce the best result without a keen perception of the various mensural accents. This assists very much in the regular movement, and it also affords relief to the singers.

This book, by comments or suggestions, is intended to help those teachers who have had little opportunity for gaining a knowledge of our musical notation and its application in singing.

It may be said that untunefulness is caused by one of three things, —

1. Indolence, or indifference.
2. Weariness, or fatigue.
3. Doubt.

With tact and judgment the first two may be avoided, and this is a most important duty of the teacher. Impatience and

ill-temper should never be shown. In case of weariness or fatigue, especially in the use of the voice, there is but one remedy, — rest.

Doubt causes nine-tenths of the out-of-tune singing, and it results largely from uncertainty in the foundation of everything, — the Major Scale. Constant reference should be made to it, and also to the derivative tones, — those of the Chromatic Scale. Return to this practice as often as opportunity allows. No singer, however advanced, has passed beyond the necessity of this drill.

Reference should here be made to the suggestions with regard to the pendulum and the Time-names. See introductory remarks in connection with the books of the Normal Music Course and The Cecilian Series of Study and Song, pages 24-30. These are also applicable to the different sections of the Common School Course.

Page 65. The Major Scale from C. Following it is given the same scale showing the chromatic notes and the keys into which they lead. The first, F \sharp , or, as it is called, $\sharp 4$, is followed by the note G, which is the key into which it leads. The second, B \flat , is called $\flat 7$ and leads into A, which is the third of a new key. The third, G \sharp , is called $\sharp 5$ and leads into a related key called α minor. In summing this up from C the result is G, F, α . After each one of these chromatic tones has been learned in this way, they should be taken by skip from every other note of

the scale. Much can be done in this way to facilitate rapid reading.

Page 66. Table of divided (half) pulsations in seven kinds of measure.

Exs. 1-6. Simple studies of thirds and sixths, in parallel motion.

Exs. 7, 8, 9. The movement of the melodies slightly varied.

Ex. 10. Introduction of syncopation, which causes an irregular accent. See page 68.

Song, p. 67. "The Rosy Morn." $\flat 7$ and $\sharp 4$ are introduced.

Ex. 11. New time-signature in simple form. Met. 92 = J Do not sing it slowly.

Ex. 12. Introduction of $\sharp 4$ in each part.

Ex. 13. Shows a transition into the minor through $\sharp 5$. The new key α .

Song, p. 68. "Come, Children, to-day." Met. 126 = J A bright song.

Ex. 14 introduces $\flat 7$ and $\sharp 4$. They are both approached in the same way. This is not as if it were 8, 7, 8 or 4, 3, 4; but the first by 8, 7, $\flat 7$, 6; the second by 5, $\sharp 4$, 4, 3.

Song. "We'll bring to the Spring-time." This introduces $\sharp 4$ and $\flat 7$.

Exs. 15 and 16 are preparatory to the song, "Tell me what the Brook doth Sing." It has an F ($\sharp 4$).

Ex. 17. Six-part measure. It should be repeated until it can be sung quickly.

Ex. 18. A lead is made into α through G \sharp ($\sharp 5$). Singers who sing both parts will find that the upper voice does not contain all the melody. Those who sing the

lower notes in the songs will find a fitting melody in which to express the sentiment ; for that is possible in music without words.

Page 70. The Major Scale from G. Also the Major Scale with the three deviations $\sharp 4$, $\flat 7$, and $\sharp 5$, leading to the keys D, C, and c .

Exs. 19, 20, 21. Unison melodies showing the same.

Ex. 22. Four-part measure. Make a careful study of this form, giving the accents. The Time-names will greatly aid in establishing these.

Song, p. 71. "God is Love." A German choral, printed in quarter instead of half notes. Children find it irksome to sing the latter when taken in a slow and doleful style.

Ex. 23. $\sharp 4$ (C \sharp). Two syncopations.

The second song is a setting of Claudius' (1740-1815) charming poem. It is set to the familiar music.

Exs. 24, 25. Studies of rests. Met. 132 = ♩ Make the single quarter notes short. Do not let them trespass upon the following rests.

Song, p. 72. "When find we at Sunset." (Friedrich Heinrich Himmel, 1765-1814, a composer of much melodious music, chiefly vocal). When the Sopranos sing the lower part the pitch must be raised. Try C.

Ex. 26. Melodic study.

Ex. 27. Introduction of a chromatic note by skip. C \sharp and D \sharp indicate a modulation into c .

Ex. 28. Shows Tone color, Major and minor.

Ex. 29. This is in c .

Ex. 30. Tone color through passing chromatic notes.

Exs. 32, 33, 34 are in six-part measure. They should receive some preparatory drill. Use the pendulum. Observe the primary and secondary accents.

Song, p. 74. "The Golden Glow is Paling." (A. Randegger 1832 —, a popular composer and teacher, now living in London.) Met. 72 = ♩ The $\flat 7$ (F \flat) appears.

Page 74. A new scale representation. Key of D, with the three chromatic deviations. The keys into which they lead are A, G, and b .

Exs. 35, 36, 37, 38. Unison practice in three chromatic tones.

Exs. 39, 40. Melodic studies.

Song, p. 76. "I'm a pretty little Thing." Simple duet, A \sharp ($\sharp 5$), G \sharp ($\sharp 4$).

Ex. 41. Practice in time. The voices should closely match.

Exs. 43, 44, 45. Melodic studies. The last has two strong syncopations.

Page 77. A hymn tune. Melody with sacred words. This differs from a choral in that the melody is more florid. It contains G \sharp ($\sharp 4$), A \sharp ($\sharp 5$), C \flat ($\flat 7$).

Exs. 46-51. Melodic studies, with several different time-signatures. One six-part measure should not be treated as two measures of three pulsations each.

Page 78. Major Scale from F, also

with the three chromatics. They lead into C, B \flat , and *d*. Practise them from all degrees of the scale.

Exs. 52, 53, 54. Unison melodies introducing the preceding chromatic tones.

Exs. 55-59. Chromatic notes and other problems for two voices.

Ex. 57 is entirely in *d*.

Song, p. 79. "Through the restful Night." A familiar German song set with words suitable for a morning hymn.

Exs. 60-65. Review of preceding problems in new forms.

Song, p. 80. "Spring-time is drawing near." German folk-song.

Song. "Buds and Bells." An arrangement in simple form, with a larger use of parallel motion in the voices.

Song, p. 81. "We builded a House." A familiar folk-song. Of the origin of many of these tunes little is known. There are hundreds of such, and in their re-appearance they differ only in the harmony.

Page 82. A new key, — B \flat . The Major Scale alone, and also with chromatic additions. They lead into F, E \flat , and *g*. Practise from a higher pitch.

Ex. 66. Two-part measure in half-note pulsations.

Ex. 67. With $\sharp 4$ showing a modulation in passing into F.

Ex. 68. The first half in *g*, the second in B \flat .

Exs. 69-74. These introduce the three chromatic notes, and have fresh melodies in the new key. Ex. 73 in *g*.

Song, p. 83. "The Cuckoo." Draw attention to the cuckoo call.

Song, p. 84. "Down by the Neckar Stream." A folk-song.

Ex. 75. Study of rests.

Song. "Arouse up, ye Sleepers." Met. 126 = ♪ Sing in a brisk manner.

Exs. 76-81. Melodic studies. Exs. 77 and 80 show leads into *g* from B \flat .

Song, p. 85. "If I a Bird could be." Make a special study of the lower voice part.

Page 86. Major scale from A, also with three chromatic notes. They lead into the keys E, D, and *f* \sharp .

Ex. 82. The scale in the lower voice with syncopations above.

Exs. 83, 84. Melodic forms.

Exs. 85, 86. Practice in rests.

Exs. 87, 88. Melodic forms.

Ex. 89. In A and *f* \sharp .

Song, p. 87. "Day by Day." An English hymn tune, which makes a good school song.

Exs. 90, 91. Various melodic progressions.

Song, p. 88. "Put out the Light." Met. 80 = ♪ A new rhythm. The words are translated from the German.

Exs. 92, 93. Give accurate note values.

Song. "Sister, Awake!" Met. 160 = ♪ A fine old poem.

Ex. 94. Six-part measure, with quarter note pulsations.

Page 89. A new key, — E \flat . The diatonic (Major) scale and also the same

with chromatic notes. The leads are into B \flat , A \flat , and *c*.

Exs. 95, 96, 97. Melodies in combination.

Song, p. 90. "A cooling Breeze." Met.

120 = 

Ex. 98. Syncopations. Keys of *c* and E \flat .


Song. "Song fills our Life with Beauty." A fine poem in praise of singing. The translation is admirable. Compare the two measures, beginning with the words "Song is God's Angel," with the next two. This is called a harmonic sequence. It will be seen that the first succession is repeated at a higher pitch. Many of these will be noticed hereafter.

Exs. 99, 100, 101. These should be practised until they can be sung rapidly.

Ex. 102. Is in *c*.

Ex. 103. Introduces b \flat in both parts.

Song, p. 91. "There's not a Tint." The parts move freely, but are not difficult.

Ex. 104. Practise until the rate reaches Met. 92 = 

Page 92. A new key, — E. The Major Scale, also the scale with the chromatic deviations leading into B, A, and c \sharp .

Exs. 105, 107. Melodic parts.

Ex. 106. Sing the notes of the first four measures very short. Use pendulum.

Ex. 108. In c \sharp .

Ex. 109. Free use of thirds.

Song, p. 93. "Sweet Spring is returning." One of the best of the German school songs. A new second voice has been added. Practise each part as a melody, without and also with the words.

Exs. 110, 111, 112, 113. Somewhat more difficult studies both in melody and rhythm. Read each part separately.

Song, p. 94. "Little Robin." Study each part carefully for its melody.

Page 95. A new key, — A \flat . Study all the scale forms as presented. The chromatic notes lead into the keys E \flat , D \flat , and *f*.

Exs. 114, 115, 116. More varied melodies.

Exs. 117–120 show some of the greater difficulties, but all have been previously presented in one or more keys.

Song, p. 96. "Where's the Use of Sighing?" A quaint poem that the added tones need not injure.

XXV. SONGS WITHOUT WORDS.

IT may be asked why so many exercises are given. In reply two reasons may be stated:—

1. In order that every simple problem in tune or time may be illustrated and solved.

2. That the singers may know more of the language of sounds.

It will be understood that the second reason is the more important of the two, when we consider how large a proportion of our music is instrumental. The organ,

piano, nearly all the instruments of the orchestra, single or in combination, the military band, and many other arrangements give us some of the finest language of which we can conceive. The same might also be true with voices. We would by no means discard the vocal compositions with words, but we know how inestimable the songs without words are.

Do not neglect these little studies, or exercises, as they are called, for they lead to a better conception of the songs. No words can or will fully express all that the music conveys. Let the music be thoroughly learned, and then, in using the words, the singers will afterwards feel how much deeper the suggestions are.

Music of itself means nothing, but it is full of suggestions, of which no language can convey a meaning. Words are too vague. Having learned the sounds, and being governed by the rules for melody,

accent, and rhythm, the words can be applied and the attention devoted wholly to the most careful expression of the language as applied to the music. This will place a higher value upon what we call song-singing, which is too often sing-song, and lacking in all that is noble and inspiring.

Music is the vapor of art. It is to poetry what revery is to thought, what fluid is to liquid, what the ocean of clouds is to the ocean of waves. — VICTOR HUGO.

It is a strange thing, the subtle form and conditions of music. When the composer has conceived it in his mind, it is not there; when he has committed it to paper, it is not there; when he has called together his orchestra and choristers from north and south, it is there, but is gone again when they disappear. It has always, as it were, to put on immortality afresh. It is forever being born again, — born, indeed, to die, and leave dead notes and dumb instruments behind. — LADY EASTLAKE.

XXVI. CHARACTERISTICS OF KEYS.

MUCH has been written and spoken about the characteristic qualities of the different keys in music. Schelling, in his "Philosophy of the Beautiful in Music," published in 1838, endeavored to establish peculiar effects produced by each key, and of course cites instances to establish his claim. His statements in this direction are of little value, for his rules would have many exceptions. Undoubtedly a composition written in C would

have a more brilliant effect if played in D, but the change of pitch and increased rapidity of vibration would readily account for the impression. This must be more willingly granted if we accept the use of *equal temperament* in tuning. Advocates of the key quality would, if they sought, find some strange contradictions, a few of which may be cited. C and D are called bright keys suited for joyous and jubilant effects, yet Handel chose C for "The

Dead March in Saul." The march is plaintive, and wonderfully expresses the sorrow of a funeral occasion, notwithstanding its key. E \flat is usually called an effeminate key. In the oratorio "The Creation" Haydn chooses E \flat for the great chorus, "Achieved is the glorious Work," and also for the duet "Graceful Consort," which is intended to express entirely different sentiments. Sentimentalists say that the key of G is mild and tender, and speaks of green fields, running brooks, and such scenes in nature. Handel uses it for his great chorus, "For unto us a Child is Born." B \flat is called a brilliant key, but Handel chooses it for "He shall Feed his Flock," as also for "His Yoke is Easy." Haydn may choose C for "The Heavens are Telling," but Handel uses it for the Pastoral Symphony. Meyerbeer sets his Coronation March in E \flat , while Mendelssohn chooses the same key for "Cast thy Burden upon the Lord." Mendelssohn uses C for "O Rest in the Lord;" and B \flat for the brilliant chorus, "The Nations are now the Lord's."

Changes of pitch have been very marked in the past. Handel's tuning fork of 1740 gave for A 416 vibrations, while the Paris standard of 1858 is 448. This is about two-thirds of a tone in a little over a century. The constantly ascending pitch made it necessary, for the sake of voices, to adopt a fixed and lower standard. This is now established at 435 vibrations for the

A. These changes in the pitch will not affect the statements that have been made about the peculiarities of keys, for C becomes B \flat , or nearly so, D becomes C, and so on. Absolute pitch is also claimed, but it will be seen from this that it is but the memory of tones, and has no other value.

William Gardner, a gossip English writer, has also given his views on this subject. He is, however, just as much at sea. The conceit is a fanciful one, and is largely entertained by those who know little of the great masters. It would be easy to find hundreds of compositions utterly at variance with this "charming idea." The probability in regard to the character of the keys is, that they were chosen by the composer to suit the compass of the voices. G, A, A \flat , B, or B \flat , would be convenient for certain plagal melodies for higher voices, while C, D, E, E \flat , and F, might be taken for Soprano or Tenor melodies largely authentic, or having motives generally above the key note. These keys would also answer for plagal melodies for lower voices. Other elements would enter into the question of contrast, of which the most important would be rhythm or tone combinations in the harmony. The imagination should be cultivated, but it must not be influenced by fanciful theories inconsistent with the real facts. Extravagance in these matters can only do harm, for such notions must, sooner or later, be laid aside.

XXVII. THE SECOND READER,

PART II. THREE VOICE WORK.

1. ARRANGEMENTS FOR THREE PART WORK.

IN the selection of voices, only those pupils should be taken for the lowest part who can sing firmly, but very softly, the lowest G. The use of these low notes could not be avoided in writing for three parts, but their use is a restricted one, and care should be taken not to force the tones in singing. As often suggested, all the singers should sing all the notes, beginning with the lowest part. This should be done, if for no other purpose, for the practice of reading. The singers will see that the melodies of the subordinate parts can be used to express the sentiment of the words, and that they are melodious in character. In demonstrating this, give a higher pitch for the Alto part, and a lower one for the First Soprano, when sung by all voices. In this way the singers will become more musical by being more critical, and with a knowledge of the other parts they will learn to adjust themselves to the combined effect. No more useful study can be found.

2. ANALYSIS OF EXERCISES AND SONGS.

Page 131, Exs. 351-356. These are all very simple, and the combinations produce few dissonant effects. Attention is again

called to the use of some consonant in producing a repeated note.

Exs. 357-367. The succeeding exercises and songs will gradually introduce a great variety of combinations in harmony, illustrating consonant and dissonant effects. As the parts increase in number, less is left to the imagination, as the harmony will be fully expressed. All modulations are now positively made and represented through the requisite chromatic signs. Each should be known, named, and explained before the words are used. The words also should be studied by analysis, scanned, and read very thoughtfully. By experiment it will be found that the subordinate melodies are of such a character as will enable the singers to give expression to the sentiment of the words.

Song No. 64, p. 134. The melody and rhythm are easily established, after which there are chromatic changes to be considered. The rule with reference to a **chromatic sign** should be more rigidly observed. It does not extend beyond the measure. If restored in the same measure it would need the proper sign, but there should be no necessity for a restoration on its next appearance in another measure. Were the rule carefully followed there would be no doubt.

The first chromatic is F \sharp . This is a tone necessary in the key of G, but it is only touched, F \natural causing a return at once to C. In the study prepare the note simply as $\sharp 4$. In the third brace G \sharp appears. By reference to the succession of chromatics, it will be found that this leads to a , which is the relative minor of C. This is a real modulation, and it lasts for nine pulsations. In the second measure on page 135, C \sharp is a chromatic deviation.

From such examples the necessity of a knowledge of the chromatic signs will be easily seen. Practice, especially without words, will show the beauty of Tone color in harmony. This illustrates the third division of the study of chromatic tones, — those that are brought out through combination. A further study in this direction would be out of place in school work, but these effects, already mentioned, will be felt and known through singing and hearing.

Song No. 65, p. 135. In the 3d measure there is a modulation into G. In the 5th and 6th measures the harmony moves into a , from which it returns to C for a cadence, or close.

Song No. 66, p. 136. In six-part measure. Begin with a study through single pulsations. When the notes have been learned, gradually hasten the movement until it can be easily directed and sung with two beats in the measure.

Exs. 368, 369. Illustrative studies in melody and rhythm.

Page 137. A new key, — G. A return is

made to the simple forms and progressions. The teacher should not select these throughout the book, but should follow the exercises and songs in regular order. As each new key appears there are some added problems, and in this way there is a constant advance. These changes in harmony may be so slight as to be almost imperceptible, but they have their influence.

Song No. 67, p. 138. There are two chromatic changes. No study of modulation is necessary. In the second measure, second brace, lower voice, in going from D \sharp to F \sharp keep in mind the intervening note, but do not sing it. The F \sharp will then be very simple, and in this manner the tonality of the key will be preserved.

Exs. 375, 376, and 377. A succession of ties is the problem. It is easily solved if the mensural accents are well fixed in the mind.

Song No. 68, p. 140. The notes should be vocalized many times without words, observing the rhythm and accents. Read the words until the sentiment is understood. Much of this may be done by the singers unaided by the teacher. At the end the music and words may be combined without interference.

Song No. 69, p. 142. Sing the first eight measures in semi-chorus, and this will make the chorus with all the voices more effective. The new chromatic in the 3d measure should be studied as $\sharp 3$. As it comes in natural order this will be easy to do.

Exs. 378, 379, 380. The new key, — D. A return to simple forms and harmonies.

Song No. 70, p. 143. It is necessary that this song should be vocalized before applying the words, otherwise the two chromatics may be imperfectly given. They are #1 and #5.

Song No. 71, p. 144. Imitations in the melodies of the parts. The chromatic notes have been studied. The real problem is one of time. The rests must be felt by those who have them to keep, otherwise the entrances will be disturbing.

Exs. 381, 382, 383, 384. Studies in melody and rhythm. These will be interesting if the time is very strictly kept.

Song No. 72, p. 147. Something new in rhythm. It will not be good unless the note values are correctly given. Usually the dotted quarter notes are not properly sustained. Use Time-names with pendulum in order to sing these notes with exactness.

Exs. 385, 386. The use of discords.

Exs. 387, 388, 389. A new key, — A.

Song No. 73, p. 149. A little faster movement may be taken when the music has become familiar. The illustration will furnish a suggestion.

Song No. 74, p. 150. There is an imitation in the Alto and Second Soprano parts in the second brace. Make the six notes a little stronger in each case. Sing the last note with precision and energy, and bring the last two notes in on strict time.

Ex. 390. This is a sequence. It occurs when the same succession is imitated by ascent or descent.

Exs. 391, 392. Studies in rhythm. They are somewhat more difficult than those which introduced the key of D.

Ex. 393. This is a very simple form of Organ or Pedal Point. This occurs when one note is held while the other parts move freely. In this study E is held by the Second Soprano for four measures. It is then taken by the Alto for three measures.

Song No. 75, p. 152. A modulation is made in the 5th, 6th, 7th, and 8th measures into E. The next four measures are in C#. Be careful that the time does not drag.

Ex. 394. Two syncopations. Strong accents.

Exs. 395, 396. A new key, — E. A return to simple harmonies.

3. COUNTERPOINT.

The first music, as far as we know, was written for a single voice or for several voices in unison. It was expressed by signs called points. In the first development of harmony, or music for two voices, another series of notes or points was placed above or below the first melody, which brought point against point (tone against tone), hence the term counterpoint. The original meaning of the word was, therefore, simply a combination of melodies. These were at the outset

very crude. In our day we would not tolerate them. As musicians acquired skill these combined melodies became very intricate and were carried to great excess. They were often mathematical puzzles.

In modern times this has been modified until each melody contributes to the harmonic whole. In this way the sentiment of the words is clearly expressed. The author has always believed that this form of writing should be employed, in order that the singers might acquire independence in reading and singing. This has been done in no spirit of pedantry, but with the desire to contribute to the promotion of real music. The warrant for this kind of writing is found in all the Oratorios, Masses, and great choruses of the masters in composition. All the illustrations in the books of the Normal Music Course and The Cecilian Series of Study and Song are but aids to the understanding of great works.

Song No. 76, p. 154. "The Carol of Spring Water," is written in contrapuntal manner, each part moving freely. The harmony is the result of a combination of these melodies. The higher or more complicated forms of combination, like the canon or fugue, could not be introduced in the Music Readers owing to lack of room.

The **Canon** is the strictest form of imitation. The principle of a canon is that one voice begins a melody, which is imitated precisely, note for note, interval for

interval, by another voice beginning a few pulsations later.


A **Fugue** (meaning a flight), is a composition in two or more parts, developed from a given theme according to strict rules of counterpoint. The theme is first given out by one voice or part, and then, while that pursues its way, it is repeated by another at an interval of a fifth or fourth, and so on until all the parts have answered. Some of these canons and fugues are very florid in melody, while others are very simple, and are easily sung.

The endeavor in all the author's Music Readers is to encourage a feeling for the spirit shown in the great choral works. It has been thought that such music could not be learned by young singers. This is a mistake. It can be done if the underlying principles of melody and structure are known. Its success only depends upon the way in which the subject is presented. If properly done there are no wearisome problems to be wrought out. The growth in the right direction may be almost imperceptible, but it is sure.


If music is to attain a higher position in our country, it will arrive there not by appeals to men and women of mature years, but by the knowledge gained by the children through doing. This cannot be done by imitation. Imitation is not without value, but it is neither reliable nor permanent. It should not be used in school work except in the earliest years. There it has its uses.

4. ANALYSIS OF EXERCISES AND SONGS. — Continued.

Exs. 397, 398. Two simple studies.

Ex. 399. Met. 132 =  A short study in waltz movement, in which the melody is sung by the First Sopranos, the accompaniment by the Second Sopranos and Altos. The accompaniment should be sung lightly, and always subordinate to the melody.

Song No. 77, p. 157. It is hoped that the advice here given will be heeded by young and old. Mr. Colesworthy, the author of the poem, was truly a pioneer.


Song No. 78, p. 158. Met. 132 =  This song contains two sequences, to which attention is called. D \sharp is $\flat 7$, G is another chromatic note. The A \sharp indicates transition into the next key, — B. There are illustrations of the sequence in the second and fourth braces. Do not let the movement drag or become heavy. There are several expressive effects that will be observed when the notes are thoroughly learned.

Exs. 401–404. A new key, — F. This is a return to simple progressions.

Song No. 79, p. 160. There are illustrations here of all kinds of fourths. They will be known in the singing. It is not necessary to give the technical names. The names of all intervals will be given later on. F \sharp is $\sharp 1$ of the key. C \sharp leads into d , the relative minor.

Exs. 405–408. These are melodic studies.

Song No. 80, p. 162. This must be thoroughly studied as a vocal exercise before the words are applied. Read the words, but do not use them as long as any difficulty remains in the singing.

Song No. 81, p. 164. Practise very slowly at first. Give the beat for each pulsation until the metronomic direction of 60 =  can be followed. After this apply the words. Observe the metronomic sign.

Exs. 411–417. A new key, — B \flat . The introduction is through very simple harmonies.

Song No. 82, p. 167. A general lesson.

Song No. 83, p. 168. A study of melody in three parts.

Exs. 418–420. Melodic studies. Ex. 419 shows a transition from Minor to Major. The Tone color of the Minor is apparent without the introduction of chromatic signs.

Song No. 84, p. 170. Observe the mensural accents.

Exs. 421, 422. The next key in order, — E \flat .

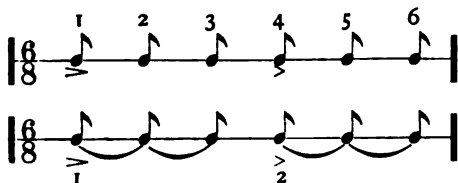
Song, No. 85, p. 171. A hymn for children. F \sharp ($\sharp 2$) and A \sharp ($\sharp 4$), are passing chromatics, as also C \flat ($\flat 6$). From 5th to 8th measures there is a modulation into f .

Ex. 423. A continuous conjunct melody sung by different voices. Let there be no break.

Exs. 424, 425. Studies in melody and rhythm.

Song No. 86, p. 173. A hymn. The music is repeated.

Song No. 87, p. 174. Six-part measure is one of the most graceful and interesting of movements, as it unites the natural and artificial combinations of accents. An idea of this may be gained from the following.



The last indicates a more rapid movement directed by the teacher's hand or baton, through two pulsations. Although the direction is given in this way, do not lose thought of the division of each half measure into three pulsations. In this song it will be seen that the sentiment and movement are in agreement.

Exs. 426, 427, 428, complete the key.

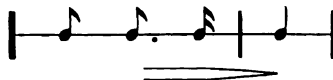
Ex. 429. Entrance of the new key, — A \flat . As before, the entrance begins with simple harmonies.

Song No. 88, p. 177. "Bell Song," with movement like chiming. Sing in strict time.

Exs. 430-437. Studies which introduce melodies of varying difficulty in time and tune.

Song No. 89, p. 179. Sing softly, and in a graceful way. The music is regularly constructed. It has four sections of four measures each. The first establishes the key; in the second there is a modulation into E \flat ; in the third and fourth the mo-

tive, E \flat , D \flat , D \flat , is taken by each voice, and the whole ends with a cadence not often used in the book.



Give a slight accent to the second note, diminishing and retarding to the close. End very softly.

Song No. 90, p. 181. After a little practice take a faster movement. If a little quicker than the one indicated it will do no harm. Read the words carefully, and speak them with accuracy.

With Ex. 437 this division of the Second Reader closes. The author's original plan was to complete the book by the introduction of more complicated three-part exercises for Sopranos and Altos. A change, which did not afterwards prove so desirable, was made by bringing in the use of the F Clef.

An almost universal desire for more three-part exercise work led to the preparation of the Introductory Third Reader, and the division of the Second Reader into parts. In this way, those who wish may go directly from two-part exercises to the Introductory Third Reader, or continue to the 438th exercise. The author would advise the classes to complete the work up to the introduction of the F Clef. A return to the Second Reader can be made later, for practice with Soprano, Alto, and Bass voices in conjunction.

XXVIII. THE INTRODUCTORY THIRD READER.

1. TIMELY SUGGESTIONS.

PROGRESSIONS in single tones or in two and three-part harmonies can be given with the fingers of the hand, and when done by expert teachers the result is quite startling to the uninitiated. This practice might be allowed were teachers familiar with the rules of harmony. The author must strongly protest against its general use, for when practised by the uneducated it would be very false and injurious. Whenever done, use only such harmonies as may be found in the book, or those similar to them. This use of the hand is not a novelty, as is claimed by some teachers. It was described and suggested in a book printed in Cologne as long ago as 1508.

Much time is also wasted in writing exercises upon the board. Only very skilled teachers can write impromptu exercises sufficiently accurate for practice.

If listlessness and inattention appear, doubt upon some simple underlying principle lingers in the minds of the singers. Study the class closely, and endeavor to find where the trouble lies. Impatience and nervousness will only increase the difficulty. Mental uncertainty is surely there, and in nine cases out of ten the fault is in unfinished work that has been passed over. The old fashion of singing many songs, largely from imitation, still

leads to a neglect of things that would assist singers to help themselves.

Another trouble arises from the feeling on the part of many teachers that song-singing and rough, loud, boisterous shouting are synonymous. Such is not the case, and a wide distinction should be made. By this it is not intended that sickly sentimentality should be encouraged. Boys can be manly and strong without becoming boors or rowdies.

There is another matter to which we should give attention. What is meant by an exercise song? Songs intelligently read in the course of study are none the less songs for enjoyment and improvement. They are really of more value for musical entertainment, as the singers have become, through their knowledge of tune, time, accent, and expression, more keenly alive to the whole effect. Why these should be relegated into the background as comparatively worthless, it would be difficult to discover. Why should compositions, taken up at random and learned in a haphazard way, be pushed forward for display? Let us consider this subject seriously, and bring our daily work up to a higher plane.

2. ANALYSIS OF EXERCISES AND SONGS.

Exs. 1-8. These are similar to the exercises in the Second Reader, but there is a freer use of discords.

Ex. 8. The alternate syncopations and regular accents should be noticed.

Ex. 9. G \sharp is used in transition without modulation.

Ex. 10. G \sharp causes a modulation into *a*. All chromatic notes should be studied from the Progressive Exercise cards¹ prepared for the purpose.

Ex. 11. A bit of organ point.

Ex. 12. Syncopation without tied notes.

Ex. 14. If a measure begins with a free discord it should receive a strong accent. See 2d measure.

Ex. 15. In the usual treatment of a discord a resolution is made into a concord upon the next degree. In the 2d measure there is an exception in the interposed G, but it will not sound badly. In the lower voice of the 3d measure the E becomes discordant through the F and A.

Ex. 17. Syncopations. The three most prominent chromatic notes are introduced, $\sharp 4$, $\flat 7$, $\sharp 5$. Let all sing each part.

The songs of this Reader are not arranged in progressive order, but such can be selected from time to time as may seem to be the most desirable. Taken together they illustrate the problems contained in the exercises. Their chief value is in the practice of movement and expression. In the study no doubt should remain as to the tones of all the parts. Should any remain, it will be impossible to render the music in a proper manner. Rather than permit such failure, it would be far better

to confine the attention to the exercises and the simplest songs, or, as suggested in the preface, to sing only the melodies. A few songs sung tunefully would be far better than a superficial reading. This work, even if it should be prolonged, will repay the effort, and all singers will delight in tuneful and expressive singing. A few marks of expression are given, which will be of assistance.

Song No. 1, p. 8. This has two modulations. (1.) In the 9th, 10th, 11th, 12th, and 13th measures it goes into *a*. (2.) In the 14th, 15th, 16th, and 17th measures it goes into G. On the 2d brace, Second Soprano part, 3d measure, take G as one and treat D \sharp as a chromatic note. On the 2d brace, 6th measure, Alto part, sing B, C \sharp , D \sharp , E, as 5, 6, 7, 8. Much skill may be shown in the rendering after the notes are fully learned.

Ex. 19. Imitative groups or motives.

Ex. 20. Study of rhythm. Practise, using Time-names and pendulum. Let the Sopranos come in promptly upon the sixteenth notes. Use a consonant with vowel, as *lō* or *lē*, upon a repeated note.

This book introduces many exercises in chromatic notes. This is done to illustrate all the facts about them that are already known. They are used here in new combinations, and in this way they are an introduction to the department of study in its more advanced stage, — Tone color in part writing. This will prove to be one of the most interesting of studies.

¹ Published by Silver, Burdett and Company.

Exs. 22, 23. The key of G. These studies are very simple. There are in them several new chords of the seventh, or discordant notes, that will be interesting to the singers.

Song No. 2, p. 11. This is a plain choral, or sacred song. Direct with two pulsations in the measure.

Exs. 24, 25, introduce suspensions and syncopations.

Ex. 26 begins with the measure exactly as if a note were there instead of a rest. In the preparatory study with Time-names *Tä* should be sharply whispered. Mere silence will not convey the impression of an accent strongly enough.

Exs. 27 and 28 have imitative groups.

Ex. 29. Last brace, 1st measure, give a very strong accent to D. The harmony of the two preceding measures is the same, but an added emphasis is given by the syncopation.

Song No. 3, p. 14. The motive given (the first five notes) is one well known on bells. It is repeated in the 2d brace. The words will suggest a fitting manner and movement.

Exs. 30, 31, are alike in melody and harmony. They differ in note values, but may be taken at the same rate of movement, Met. 92 = ♩ or ♪

Ex. 32. A study of fourths.

Ex. 33. A study of rhythm and accent.

Song No. 4, p. 16. *Vivace* is not a definite term in movement, but a lively pulse is suggested. Observe the *rallen-*

tando on p. 17. This does not indicate a sudden change from fast to slow, but a gradual retarding, each succeeding note having greater length, and in this case, increased force. This change is not so common. At a *tempo* the original movement is resumed.

Exs. 35-38. Melodic studies. In Ex. 37 a sombre tinge is given to the first five measures. This comes from the character of the harmonies and melodies. It would have the same color if written in the same relation to any other key note.

Song No. 5, p. 19. The author believes that no canon of good taste has been violated in the selection of the key of C for the expression of sentiment in "T is Peaceful Night." By certain sentimentalists C has been called a very bright key. The class should know the music thoroughly before applying the words. The somewhat unusual harmony of the last two measures should be studied very carefully. It will be easy to go astray at the A⁷, especially with a natural *diminuendo*.

Exs. 39-42. Studies in rhythm and harmony. There is but one foreign note, D[#] (#4). This is a chromatic deviation.

Song No. 6, p. 21. It will do no harm to observe the sentiment of the words. The "lesson for the day" is a good one. In the 2d measure of the 3d brace observe the effect of the F[#] and D[#] in conjunction.

Exs. 44, 45. Melodic studies.

Ex. 46. Take the movement at first

slowly, and continue the practice until the movement is very rapid, — like two triplets.


Ex. 47. Shows the co-relation between *f*♯ and A, the progressions being relatively alike.

Song No. 7, p. 23. Make this a jolly song for boys, just as the "Ettrick Shepherd" intended it to be.

Ex. 48. A bit of organ-point.

Ex. 49. Melodic study.

Ex. 50. Imitation in the keys of E and *f*♯. Let all sing each part. This will make the class observant of rests.

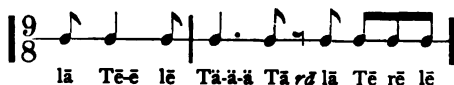
Song No. 8, p. 25. Met. 120 =  A bright morning song.

Ex. 51. Contrasted Major and Minor effects.

Exs. 52, 53. Melodic studies.

Song No. 9, p. 27. A figured choral, in which an almost continuous movement is kept up. Study it so that the class will be zealous to keep the pitch. Observe the brisk eighth notes. Look up the life of Bishop Ken.

Ex. 54. The Time-names for nine-part measure will be found on page 156. They should be applied here as follows: —



Let all sing all the parts. This injunction has been frequently repeated. From this it will be judged how important the author considers the practice.

Ex. 55. The class should observe the long rests and come in promptly, if possible without a hint from the teacher. If the singers feel the mensural accents, this will be easy, and it will give zest to the practice. It also develops individuality.

Song No. 10, p. 29. This is a kind of choral, and it contains new harmonies. See 9th, 10th, and 14th measures. They will please if sung in tune, but do not let the class grope for them.

Song No. 11, p. 30. This presents many new things, some of which may be mentioned. Every chromatic note used in the song is taken in a natural succession, that is, without skip, except the F♯ in the 1st measure of the 31st page. In reading this, follow (mentally) the series from B to E, and then the F♯ will be easy to sing. Or it may be read in the key of C, when the names will be 7, 4. The Second Soprano parts are doubled in the last five measures to give fulness to the harmony. Divide the singers of the part. Observe the marks of expression. Some exaggeration will do no harm.

Exs. 57 to 65 inclusive, are illustrations in melody and harmony. All this practice will aid in reading and singing the songs.

Ex. 66. Remember the strongly accented syncopations. Let the Alto sing lightly in the 5th and 6th measures. It may be well to use the syllable "lā" for these notes.

It will be noticed that each key has been introduced by simple harmonies, but

the teacher should not select the easy studies in each key, neglecting others. If this is done there will be but little progress. The exercises should be taken in the order of the book, but the songs may be chosen as seems best to the teacher.

Song No. 12, p. 34. Met. 126 = ♩ This is a simple study in melody, and in practice the attention should be devoted to this feature. There are no chromatic difficulties to interfere.

Exs. 67, 68, are in keeping with the song. They are somewhat more florid. As must be done in all good teaching, the greater difficulties of tune and time are here prepared for in the technical or preparatory studies. The songs, with very few exceptions, do not present hard problems, so far as matters of tune and time are concerned.

Exs. 69-76. The key of B \flat comes in with simple studies. Ex. 72 shows a contrast between *g* and its relative B \flat . They have similar successions of harmonies.

Ex. 74, in *g*. In the style of a choral. The last four notes of the Second Soprano may be read as 5, 6, 7, 8. They belong to a form of Minor Scale which will be treated later.

Song No. 13, p. 39. This should be made full of life. Be very careful to give the exact value of the notes in the fourth beat of the 1st measure in the lower brace. Use Time-names to make the rhythm sure.

Ex. 77. This looks rather black, but it

is a simple figure introduced in the different parts. Sing very softly and rather fast.

Ex. 79. Make a modulation in measures 10-13 into F. Without this thought the exercise may prove a puzzle to those who are wedded to do, re, mi usages.

Song No. 14, p. 42. Sing softly and lightly, and when learned set the metronome at 152 = ♩ Do not let the time drag. This song is by no means difficult so far as tune and time go, but requires much practice to give it the requisite delicacy, and the real value of the dotted eighth and sixteenth notes. It should be sung from memory, so that the teacher can point out any shade of expression that is desired.

Exs. 80, 81. Melody and rhythm.

Song No. 15, p. 45. In the olden style. Sing briskly and in rather rigid time. Herrick's words are somewhat changed.

Exs. 82-85. The same melodic and harmonic idea, but with different time signatures and notations.

Ex. 86. Met. 84 = ♩ Use of a simple motive contrasted with quiet, sustained harmony, rather softly sung. Be careful not to prolong the note before the rest.

Song No. 16, p. 48. Be very observant of the rhythmical effect of the first three notes. It is a group that is many times repeated, and its accurate rendering is an important feature of the song. The keys are A and E, and the changes are frequently made. On page 49, beginning at

the 8th measure, last note, is a passage of two measures in *f#*, to be contrasted with the next two in A. They are counterparts. Observe the *rit. ma non dim.* Consult the glossary.

Exs. 87, 88. Syncopations. Although the differences in these studies may be slight, still they have been carefully written, and they will make the singers observant of every point. The change of a single note may be of great benefit in this matter of sight singing.

Ex. 89. Scale from E \flat harmonized.

Ex. 90. Scale from A \flat harmonized. Let it be well-sustained, but without dragging.

Song No. 17, p. 52. Contrast the sentiment of the last line of the first stanza with the last verse of the second stanza. This is changed by a transition into the Minor. It is not the key (so-called bright D), but the harmonic combination that gives the tinge of Tone color.

Exs. 92, 93, 94. Melodic combinations.

Ex. 95. Use the syllable *lä* for the repeated notes.

Ex. 97. It has a melodic motive of six notes, ascending in the 1st, 2d, 3d, and 4th measures, and descending in the 9th, 10th, 11th, and 12th. When learned sing very rapidly. In this way, technical facility will be gained by all, and the unison singing of many voices will be interesting.

Song No. 18, p. 56. A certain swing and freedom can be gained if the right emphasis is given to the first note of the


measure, especially where the dotted quarter note is tied to the eighth. Give such notes a strong accent.

Exs. 98, 99. Not many exercises are seen having repeated notes, as these belong to study of rhythm rather than to melody. An interpolated syllable, as *lä*, *lō*, or *lē*, upon a repeated note will make the note clearer.

Song No. 19, p. 58. To a large extent a study in chromatic tones. There are several modulations. (1). The key note B \flat is established in four measures. (2). Four measures in *g*, stopping in D. (3). Four measures in E \flat . (4). Four measures in *g*. (5). Four measures in D. (6). D is taken as the third of B \flat , the original key. (7). B \flat , the original key, continued with a few chromatic notes to the close. A very valuable study in modulation, and all the singers should become familiar with each part.

Ex. 100. A melodic study in six-part measure. The notes of the upper voices in the 7th, 9th, and 11th measures should be sung softly, slightly accenting the first note of the groups.

Exs. 101-110. Various exercises in chromatic notes, to be sung in unison by all voices. These are illustrated in the Second Series of Charts, and should long since have become familiar to the singers. The exercises are written so that the chromatic notes may be easily taken from the degree above or below.

Song No. 20, p. 62. Met. 112 =  In

the style of the modern English part song. The keys are as follows: Beginning on last half of the 2d measure of the 2d brace, and continuing into the 3d measure of the third, the music is in E7. From the last half measure on page 62, and continuing for eight measures, the key is C. Calling C the third of Ab, it returns to the original key, and so remains to the close. The song will require some study, especially on account of the rhythm. Vocalize it many times before applying the words. The various marks of expression should be followed. Observe the *pp.* passage on page 63. Induce the class to sing it from memory, so that the whole attention may be centred upon the teacher's baton.

Exs. 111-121. Various chromatic notes in studies for two voices.

Song No. 21, p. 68. This song has a suggestion of organ-point in the continued use of the note C, and it may be made effective if that idea is considered. It has a swinging movement. In the *rit. molto* on the 69th page, make the movement gradually slower. Do not at once change from *allegretto* to *grave*. All changes of movement indicated by such words as *accelerando*, *ritardando*, or *rallentando* must be carefully studied to attain this graduation.

Exs. 122-130. The chromatic studies are here introduced for three voices, otherwise there is nothing new. Give all the voices practice in these chromatic notes. It will interest the singers. Take a slow

rate of time and be sure that the singers know the tones so well, that they can make a correct estimate of the tunefulness of the intervals and of their derivation.

Song No. 22, p. 72. Owing to the irregularity in the number of syllables, there are some apparent difficulties. These will soon disappear if the mensural accents are observed throughout. Carefully vocalize the song and commit it to memory, before applying the words.

Exs. 131-141, introduce the Minor Scales in different keys and forms. It will be remembered that all this has been anticipated, and there should be no difficulty in reading these exercises slowly at sight. The chromatic tones may be taken as such, or treated as parts of the Minor Scale in one of its forms. The latter is preferable.

Exs. 142-148. These are similar studies for two voices.

Song No. 23, p. 78. This is supposed to agree in its movement with the motion of skating, but this is only a suggestion. It should not be treated as programme music, neither need the singers be labelled as skaters.

Ex. 149. Contrasted Major and Minor modes. They are similar in intervals and rhythm.

Exs. 150, 151, 152. The two-part exercises in the Minor mode completed.

Exs. 153-162. Studies in the Minor for three voices. Varieties of melody and measure.

Song No. 24, p. 85. This is in nine-part measure. The use of the Time-names, Tā, rā, lā, etc. as a guide has been explained. In the 2d brace is a modulation into G. The transition may be easily made by calling B (5 in the key of E) 3 in the key of G. Reverse the order in returning to the original key. Notice the word *lento* near the close.

3. DIATONIC MODULATION.

Modulation is the transition from one key to another. There are many ways of making this transition, but only a few of them are used in the Introductory Third Reader. In the First Reader modulation was only suggested, as no notes foreign to the Diatonic Scale could be used. It was then named and represented in the Second Reader. At this time it is treated in a more systematic manner. The suggestions at first were as follows:—

1. From a Major into another Major key.
2. From a Major into a Minor key.
3. From a Minor into a Major key.
4. From a Minor into another Minor key.

The modulations that are here treated may be divided into two classes, Diatonic and Chromatic.

In diatonic modulations every two or more successive notes are in the same key, or the transition may be through a note common to two keys. The first series of exercises shows diatonic modulations in

unison. The figures above the notes indicate the relation.

Ex. 163. Modulation from the key of C to the key of G. This is done through the common note G, which is 5 in the key of C, and 1 in the key of G.

Exs. 164-171. Similar transitions. The graphic representation may be found in the Second Series of Charts. Diatonic notes are those of the Major Scale. Chromatic notes are those which are foreign to the signature. These are indicated by some chromatic sign, like ♯, ♭, or ♮. In the Minor the changed 6th and 7th may be considered as diatonic, as they are a part of one of the forms of the Minor Scale,—Harmonic, Melodic, or the two in combination. The Normal form, used in many exercises, especially in the First Reader, requires no change. These melodies prepared the ear for the true Tone color effect. See directions already given for the use of the First Reader, of the exercises of The Cecilian Series, Book I, and of the Common School Course, Part I.

Song No. 25, p. 88. The first three stanzas are in C. The fourth is in c. In c think the tones in the signature of E[♭], treating the foreign notes as chromatic deviations. If the Minor Scales have been studied, the music may be read in the Minor as such. The Minor shows the change in the sentiment of the words. This stanza suggests quite naturally a somewhat slower movement.

Exs. 171-178. Diatonic modulations for two voices. In these the pupils gain an idea of new Tone colors in combination.

Song No. 26, p. 94. There should be a marked difference in the rendering of the two pages of this song. The *maestoso* movement should be taken deliberately, giving each pulsation distinctly. As a guide set the metronome at 138 = ♩. The *andantino* must go much faster, with the feeling of two pulsations in the measure. It should sound like a choral, slightly modified by the three-part motion and accent. Such changes may be made effective when sung firmly by a large chorus. The word *andantino* signifies that the movement is "going" but a little slower than *andante*. *Ma non troppo* (but not too much) is a caution against making the time too heavy.

Exs. 179-186. These are diatonic modulations for three voices.

Song No. 27, p. 100. Much care must be taken in order to sing this song in tune. Set the metronome at 96 = ♩. Avoid the general tendency to dragging. Do not lose the easy and elastic effect. The general key is *c*, but the first eight measures may be treated as if in *E♭*. Beginning at the second chord of 2d measure on the 3d brace, and continuing to the hold (♭), the key is *G*. *F♯*, the first note in the Soprano part, 4th brace, should be strongly accented; also at the top of page 101. After the hold the key is *c* throughout until the 3d measure, 2d brace, p. 101. The *A♯* and *B♯* in

this brace show the artificial character of the Minor. The raised 6th and 7th are used in descent as well as ascent. The poem by Geibel is worthy of careful attention.

4. CHROMATIC MODULATION.

In this form any succession of notes can be taken and any note can be changed by a chromatic sign. In all this the composer must be governed by the laws of harmony. Reference is made only to the reading. This may be called free writing. In the preparation for sight-singing a careful study must be made of the chromatic scales. Another preparation should be made through the use of the Progressive Exercises in the Chromatic Scale (cards), as the chromatic tones must at times be taken by skips.

Exs. 187-194. Melodies to be sung by all voices. They are studies in chromatic modulation.

Song No. 28, p. 104. Attention should be called to the quaint poem. There is a persistency in the question that arrests the attention. On page 105, 2d brace, the *diminuendo* should not begin before the 3d measure. Sing the first phrase, "What would you buy?" moderately loud; the second time, very softly, making a continuous *ritardando*. Set the metronome at 92 = ♩ for the general *tempo*, but take it only as a guide, and not as a fixed standard. Hold the last note as softly as possible.

Exs. 195-198. Chromatic modulation for two voices. All these are real studies, and especially constructed for the purpose.

Song No. 29, p. 108. A short chorus in modern style. It has rather more chromatic notes than are usually seen in such compositions.

Song No. 30, p. 110. A plain choral. Metronome not slower than 96 = ♩.

Exs. 199-202. More chromatic modulations for two voices.

Song No. 31, p. 113. The first four measures may be sung by a single voice as a sort of recitative. The *recitative* is a kind of musical declamation, which has all the freedom of impressive reading, without conforming to rigid time. The melody should be studied without words, yet with the words in mind. The recitative is employed largely in oratorio and opera. The highest art can be shown in this form of singing. In the 2d brace the *crescendo* must be a very marked one, ending at the beginning of the 3d measure on the long note sung *f*. The last two measures should form a very marked contrast being sung very softly and ending with a careful *ral-lentando*. In the last three chords the Second Soprano is in two parts to give greater fulness to the harmony. In practice the singers may be easily assigned to the different notes.

Exs. 203-210. These complete the study of chromatic modulation. They are only illustrations, for the variety is inexhaustible. Volumes might be filled with speci-

mens of this kind of study, but these are deemed sufficient for school use.

Song No. 32, p. 118. Another choral. Do not let the time drag. Sing as if written in two-part measure, with quarter notes.

Song No. 33, p. 119. A four-part composition for Sopranos and Altos. A little care will be necessary in assigning the voices. The parts should be well balanced. In ordinary schools it will be more difficult to find Alto voices who are able to sing the notes clearly and firmly. They should always sing softly. The song should be fully known before the words are used.

5. SCALE AND INTERVAL WORK.

Pages 120-125. The Major, Minor, and Chromatic Scales are here presented nearly complete. They will also be found on pp. 97-107 of this Handbook. There two forms of the chromatic series are given. Teachers interested in the subject of music may profitably make a study of the difference between the forms.

It will be noticed that they are called the "Minor Scale, melodic form, with chromatic notes," and the "Major Scale with the added foreign notes." These foreign or chromatic notes are printed in dots. The large notes belong to the diatonic scales. This distinction is seldom made, but it is essential, if the tones are correctly represented.

A table of intervals in general use may

be found on pp. 126, 127 of this Third Reader.

On page 127 the enharmonic intervals are given from C. These intervals are alike in sound, but they differ in notation. They are written only from C. Should any teacher wish to gain knowledge and skill in this subject, no better way can be taken than to write all these intervals from the following notes :

C - C# - Cb - D - D# - Db - E - E# - Eb -
F - F# - Fb - G - G# - Gb - A - A# - Ab -
B - B# - Bb.

School books should not be filled with definitions of things. The names even may be in part omitted. The intervals are presented from C only as illustrations. Few would be able to commit them to memory, and a complete knowledge of

them could not be gained during the school years.

In sight-reading do not endeavor to call up the technical names of the intervals as found in a melody. It would be much better to fill these intervals with the notes of the diatonic scales. Do this mentally, and the tonality of the keys will be kept fresh. Those who desire to pursue the study of music as a specialty can in later years devote some time to the subject, but this should not be done in the schoolroom, where it is of little or no use.

A song will outlive all sermons in the memory. — HENRY GILES.

To sing seems a deliverance from bondage. Music expresses that which cannot be said and which cannot be suppressed. — VICTOR HUGO.

XXIX. THE CECILIAN SERIES OF STUDY AND SONG, BOOK III.

PART I.

1. GENERAL ANALYSIS AND SUGGESTIONS.

IN many respects this is the most important book of this series, as it fully supplies the study for Sopranos and Altos, and presents material for undeveloped Tenors of low or limited range. For the Basses notes have also been added, so that their voices may gradually get a repre-

sentation within their natural range. For unchanged voices the book may be considered as parallel to the three-part exercises in the Second Reader, or to the Introductory Third Reader of the Normal Music Course. The studies are graded in a somewhat different manner, and they are not quite so difficult in some particulars. All the chromatic or foreign notes

are represented and explained, and all ordinary sub-divisions of the pulsation are presented for study.

The **Index to Exercises** at the beginning of the book will enable the teacher to find at once a treatment of any chromatic interval. This is nearly complete in every key; at any rate it is sufficiently so for all practical purposes. As an illustration of this take \flat_3 of F. On turning to the index we find under the head of F that the interval is introduced in Ex. 81. The note is A \flat , and is in the Second Soprano melody. This melody can then be taken, transposed if necessary, and sung by all the voices. The intervals appear in all the nine keys, and the scale names are plainly given. This is very important, and it will assist both teachers and singers to work out any ordinary problem in tune.

Questions in time receive all the needed attention, and there is a great variety of sub-divisions. As this subject has been already presented several times, it has not been considered necessary to add further tables. The most important question in time is the accent of the measure, whether primary (simple) or secondary (compound), and if this has been properly studied the sub-divisions are very easy. As a whole, the question of time presents greater difficulties than that of tune, and it should have a large share of the practice. The knowledge of Time, gained through the use of Time-names, has been treated elsewhere. The author would strongly urge

their use, as he believes them to be, with the aid of a pendulum, of great value. In the presentation of the scales the F clef is brought into use. All that will be necessary for Tenors and Basses to know is the position or place of one (1) in each key, and also the pitch names of each key. This last is learned when the scale is sung as a whole. Study in Tune can, if necessary, be done by the Tenors and Basses in a class by themselves, using the drill cards for establishing the intervals in the mind.

In the duplication of the Alto notes upon the F clef the singers will be helped by the appearance of the notes in two different representations. In this way they will almost unconsciously become used to the new clef, and the work can go on with little or no delay. In the first 156 exercises the Alto score is duplicated for Bass and Tenor voices.

When these singers experience a change of voice, the range of the Tenor grows in an upward direction, and the range of the Bass in a downward direction. At the outset the voices are very unsettled and insecure. At this time their notes should be written neither high nor low. Even later on, the real Tenors will be very rare, as also pure Basses. The Bass voices will generally be of a Baritone character, and somewhat "reedy" in quality. In the grammar grades there will be very few voices in either of these two classes; but as the author feels that they should not be neglected, he has, at the risk of

being charged with taking an almost unwarranted license, duplicated the Alto notes for these parts.

The Trio effect for the Sopranos and Altos is complete, and all the exercises may be sung without the lower octave. The exercises in this book are somewhat easier than those of the Introductory Third Reader, and it was not thought necessary to arrange them so carefully in accordance with a progressive plan.

On page 71 begins a recapitulation of the studies that have preceded, omitting the F clef part. It is felt that the Tenors and Basses have had a fair share of the preparatory work. Should this work be deemed insufficient, farther study or review of the 156 studies will be, it is hoped, not too serious a task.

In the following suggestions it will be seen that there is no intention of defining every problem, but only those that are of special importance and concerning which there may be some doubt. With proper preliminary work there need be no trouble in taking up these exercises, and from the many illustrations of the two leading divisions, Tune and Time, we may arrive at the desired result. — music as expressed by our familiar notation. This is really so simple that no new invention is necessary for the representation of anything that we desire to express, and this, too, in the best way, — the graphic form.

A careful reading of the whole Handbook, noting, through reference to the

different books the special objects of attention in each, is advisable.

Each key begins with the presentation of the Major, the Chromatic, and the Enharmonic Scales. **The Minor Scale** has been presented in parts, but long practice, as a whole, in its different forms, has not been deemed essential, although the educational effect would be valuable. **The Chromatic Scale** comprises all the deviations of the Minor, and through it the "Minor tones" can be easily acquired. The Chromatic Scale need never be practised as a whole. The class should know the divisions 1 to 3, 4 to 6, and 5 to 7 thoroughly. See the drill cards "Progressive Exercises in Chromatic Tones." The study of 1 to 3, in varied movements to and from the chromatics, is the same relatively as from 4 to 6 or from 5 to 7.

Do not spare the mental study. On this the success depends, and the transference of this thought work to the notation will be very simple. It should, in the end, be done in all keys.

2. ANALYSIS OF EXERCISES AND STUDIES.

Page 7. The Major Scale from C, presented with the G and also with the F clef. This is done for the few Basses or Tenors that may appear. The number is always uncertain. In some rooms there may be but two or three, generally Baritones of small range. In other cases there may be enough to make a quartet. It is a hard-

ship for them to be deprived of opportunities for reading and singing, and it is here intended that they shall take part. If they have had previous study in the lower grades, they will be familiar with the notes upon the G clef; and as the notes for these singers are but duplications of the Alto part, they will, seeing the two notations in conjunction, easily follow the new one.

Following the Major Scale is a representation of the same with the foreign or chromatic notes, ascending and descending. Next in order is the Enharmonic Scale, where the various pairs of notes, which are alike in sound but different in notation, are placed in conjunction. In a preceding section a method for the practice of these notes has been shown.

Page 8. The exercises in time show varied forms of undivided pulsations in two, three, and four-part measures, with syncopations. To these the Time-names may be applied, as explained in preceding pages.

Exs. 1-6. These are progressions in the simplest harmonies, nearly always consonant.

Exs. 7-9. In these there are syncopations. For an explanation see preceding section on the subject, p. 68.

Exs. 10, 11. Continue the practice.

Exs. 12, 13, contain some marked accents. They do not disturb the regular mensural accents.

Ex. 14. There are two special accents

that are marked. Without the sign they would be sung softly.

Ex. 15. Two special accents are marked. The syncopations in the 5th and 6th measures are governed by the general law of accents.

Ex. 16. A short specimen of what is called organ-point, — the holding of a note while the harmonies are changing.

Ex. 17. Study of rests.

Ex. 18. Two irregular accents.

Ex. 19. Sing the notes having the syllables *lä, lä*, softly and in a detached manner. The 3d, 4th, and 7th measures should be sung in a connected or *legato* manner.

Ex. 20. The accents are marked in the 5th and 6th measures on account of the repeated notes on the strong part of the measure. The syncopated note of the 6th would have the accent proper in such cases. Study these effects carefully. It will be seen that they are consistent with the regular rules, and that the musical result is enhanced.

Exs. 21, 22. These are studies in melody. The singers should know all the notes.

Exs. 23, 24, 25. Further illustrations of the preceding.

Ex. 26. F# (#4) is brought into each part.

Ex. 27. B \flat (\flat 7) is illustrated.

Ex. 28. G# (#5), shows a transition or lead into *a*.

Ex. 29. E \flat (\flat 3), is seen in each part. It must be understood that a classification

of these chromatic deviations is not necessary, yet it is considered best to make the singers familiar with the more common varieties. The forms of melody are practically inexhaustible. The aim in the books is not to show every variety, but to cover the more important harmonic effects. It will be remembered that these are based upon the combinations of the melodies of the different parts. These little studies may, perhaps, induce some of the singers to study harmony after leaving school.

Page 15. Exercises in time. Half pulsations in two, three, and four-part measure. The application of Time-names is advised.

Page 16. The key of G. The three scales. In the study of the scale as a whole, lower the pitch from G to D or C. Various changes must be made for different voices. Do not require tones that cannot be sung softly.

Ex. 32 has six examples in simple harmony. There are three discords.

Exs. 33, 34, 35, resume the melodic work in the new key.

Ex. 37. Let the Sopranos come in on the 8th measure without disturbing the time.

Exs. 36, 38. Melodic studies. See preceding section on concords and discords, pp. 75-77. Study it carefully.

Ex. 39. An expressive effect that will require study. Make the *cres. e rall.* in a very decided way. Where marked *f* end the passage with a short and loud note. A

long pause should follow upon the rest, after which sing softly to the end.

Ex. 40. This introduces *b7* and *#4*.

Ex. 41. Illustrates the free introduction of discords. See 2d, 4th, 6th, and 7th measures.

Ex. 42. This may be made a study in expression. Observe the *dim. e rall.* and make a long pause on the 8th measure, ending very softly. This half close or progression is called a deceptive cadence. From it the exercise progresses to the end through a final cadence. A cadence is a close. There are many kinds. Some are final, others are temporary, like a colon or a point of exclamation. See section on Cadences.

Ex. 43. Practise until it can be sung very softly and rapidly. Articulate all the tones clearly.

Exs. 44, 45. Use of the hold. Study of rests. A license may be taken with short notes followed by rests. A little can be taken from the value of each note.

Ex. 46. Sing the notes marked *sostenuto* in a smooth and connected manner.


Ex. 48. Sing in exact time. Prepare with the pendulum.

Ex. 49. Met. $132 = \text{♪}$ Various chromatic notes. The effect of the cadence is shown in this study. It is not necessary to name the kinds used. The *dim. e rall.* must be carefully managed.

Ex. 50. Special accents.

Exs. 51, 52. Melodic effects and syncopations.

Ex. 53. Key transitions — *g* and *G*. A study in Tone color.

Ex. 54. Met. 152 =  Study the time with pendulum and Time-names. The first eight measures in *c*. The next four are in *G*. Let the Altos and Basses enter in strict time. Observe the *dim. e rall.* Make the note with hold *pp*. In the last four measures there is a return to *c*.

Ex. 55. Melodic combinations.

Ex. 56. A bit of sombre color made by the *E*7 (76). This suggests a Minor key.

Page 25. New measure, — six-part, in two notations. In the 'Time-exercises' apply the Time-names.

Page 26. The Major Scale from *D* with the other derivative forms.

Exs. 57, 58. Various problems in melody and rhythm.

Ex. 59. *G*2 as 24. No modulation.

Ex. 60. Use of free discords.

Ex. 61. *A*2 (25). A transition in the first four measures. In the second half a modulation into *b*.

Ex. 62. The Altos and Basses must come in exactly in time.

Ex. 63. Study in broken measures.

Ex. 64. *C*2 is 7 in *D*.

Ex. 65. The long notes must be held very firmly.

Ex. 66. Observe the Time-signature and do not confound it with four-part measure.

Ex. 67. *B*7 (76) in all the parts.

Ex. 68. A motive of four notes

Ex. 69. *D*2 (21).

Exs. 70, 71, 72. Forms of rhythm and melody.

Ex. 73. *F*2 (23).

Ex. 74. *E*7 (72) and *B*2 (26).

Ex. 75. The Major Scale from *D* harmonized. *C*2 (27) and *G*2 (24). Observe the holds.

Ex. 76. *E*2 (22) and *G*2 (24). In the 5th and 6th measures are scale passages.

Page 33. The Major Scale from *F*; the Chromatic and Enharmonic Scales.

Page 34. Exercises in Time. Divided (various fractional) Pulsations. Fifteen years' use of Time-names has convinced the author of their efficacy. Disputed or doubtful points in time are easily settled, but the pendulum should also serve as a guide, especially for undivided pulsations. When accuracy of accent has been gained, the Time-names may be discontinued for general work. Following this course there are no difficulties in the way.

Exs. 77, 78. Rhythmic and melodic studies.

Ex. 79. Interchange of detached and singing tones. Observe the mensural accents.

Exs. 80, 81. Chromatic deviations 77 (*E*2), 25 (*C*2), 23 (*A*2), and 24 (*B*2). Ask the class to designate them, and show the way to learn them by practice.

Ex. 82. In *d*. *C*2 (25) is the leading tone.

Ex. 83. A study in rhythm.

Ex. 84. Six-part measure, with quarter notes. A new illustration of 21.

Ex. 85. A motive consisting of one half note and four eighth notes. It is used four times.

Ex. 86. Rhythmical study. Chromatic notes, G# (#2) and Bb (#4).

Ex. 87. Flat 2 (Gb) is not often used. A good study for Bass and Alto.

Ex. 88. Another somewhat unusual interval, #6 (D#), also #2 and #4.

Ex. 89. A familiar rhythm used in martial music. #4 (Bb). Study the notes



with care. It is rare to hear them given correctly.

Ex. 90. Six-part measure in eighth notes.

Ex. 91. Useful study in rhythm, — especially prepared for the Sopranos. Fix the time before singing the notes. The notes for Bass and Alto should be sustained throughout. The Soprano notes must be sung softly and delicately.

Ex. 92. A long study, chiefly upon one rhythmic figure. Careful preparation in time is necessary. In all studies or vocalized singing various vowels should be used, all parts singing one vowel-shape at the same time. All the vowels may be sung in succession, but never different ones at the same time; otherwise, the tone will be very unsatisfactory from the confused sounds. In chorus work this is different, as the words form in succession an intelligible phrase or group.

Page 40. A new key, — Bb. Observe the directions given for the preceding key.

Exs. 93, 94, 95. These are illustrations in the key of Bb.

Ex. 96. This may be sung as a march, *not marching*, however. Make careful study of the notes



Remember in singing that the dotted eighth note is three times the length of the following sixteenth. The Time-names make this right, as Tă-ă-ă-nă, etc.

Ex. 97. Flat 5 (Eb) is rarely seen. It is used here only as an illustration. The other foreign notes are b3 (Db) and b6 (Gb).

Exs. 98, 99, 100. Various studies in rhythm and Tone color.

Ex. 101. A study of somewhat larger development. Three chromatic notes b7, #4, and b6. When the time is surely fixed through drill exercises, a good effect can be produced by following the marks of expression. Remember that *piano* is not simply less loud. Make differences that will seem at first as extravagancies. Wide contrasts between *forte* (*f*) and *piano* (*p*) will do no harm.

Ex. 102. Met. 160 = 

Ex. 103. Eb (#4) and C# (#2).

Ex. 104. A sharply defined rhythm is necessary. The detached notes must be made very short, but not loud. A decided difference must be made between these and those having no intervening rests.

The tones not separated by rests should be very connected.

Ex. 105. Begin with the metronome at $92 = \text{♪}$. At each repetition take a faster rate until it reaches $84 = \text{♪}$. Keep the movement steady throughout. At the latter rate direct with two beats of the hand or baton.

Ex. 106. Pursue the same course as with Ex. 105.

Ex. 107. This is the most difficult study yet encountered. It introduces the chromatics — $\sharp 5$, $\flat 7$, $\sharp 1$, $\sharp 4$, $\flat 6$, and $\sharp 2$. Let the class designate them. Make each part a separate study, and let all sing the different parts. Test every harmony as it is produced, and see that it is in tune. When so sung it will give much pleasure. Do not sing harshly. The key is *g*.

Page 47. Triplets applied to two, three, and four part measures. In using the triplet a very slight accent is given to the first note. This has no reference to the regular mensural accents.

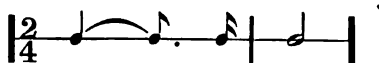
Page 48. The new key, *A*, with the usual chromatic deviations. Treat them in accordance with suggestions made for other keys. On looking back it will be seen that there are many directions for drill above the key note, as well as with the divided scale. Whenever doubt arises, go back to the mental work. Should classes object to this study, it may be well to remind them that the best readers do this work continuously, never dreaming that it can be dull or tiresome. In fact, the most expert

reader is one who has done this so long that he is unconscious that he is mentally passing from note to note through the intervening tones. In this way, also, the tonality of the key is kept in mind. Intervals represent definite distances, but the mental effect depends largely upon the position of the lower note on the scale. The language of music must not be confounded with the notation. Music is not confined to notes and rests produced with varying degrees of force or rapidity. In music, that is, vocal music, all tones are relative. When this is not considered by the composer, the result is harsh and injurious to the singers. Another class of readers are the absolute pitch claimants. These must have a peculiarly trying time when the given pitch is less than a semitone above or below their special standard. It is quite a question if the memory of a pitch is a real benefit.

Ex. 108. Some simple harmonies.

Ex. 109. Various fifths.

Ex. 110. Study to produce the final notes in strict time.



Test with Time-names and pendulum.

Ex. 111. A problem in time for the Sopranos.

Ex. 112. Met. $84 = \text{♪}$ In choral style, but do not take the time too slowly.

Ex. 113. Triplets. In the 6th measure the Soprano and Alto parts should be con-

trasted. Practise until each can be produced in an even and steady manner.

Ex. 114. A melodic study.

Ex. 115. The same at a quicker rate.

Ex. 116. Study until it can be directed with a single beat in the measure.


Ex. 117. The first and the last notes of the 1st measure should be attacked with force, while the other two parts glide downward in a *diminuendo*. The same kind of motive appears in the 5th and 6th measures.

Ex. 118. Study of rests upon an accented pulsation. To the mind, a rest in this place is as important as a note would be.

Ex. 119. Study of rhythm in *f*. In the lower brace, 1st measure, there is a descent in the melodic minor like the ascent, and this is an evidence of the artificial character of the scale.

Page 53. The Major Scale from *E*^b, with the usual chromatic series.

Ex. 120. Plain harmony.

Ex. 121. Met. 120 =  Study of rests. Make the notes preceding the rest very short.

Ex. 122. In *c*, with foreign notes.


Ex. 123. Slow and sustained harmonies. Sing in tune.


Ex. 124. A running figure in the upper voice with sustained harmonies below. All voices should be called upon to sing the Soprano part. Transpose to suit the range. Of course Tenor and Bass notes sound an octave lower.

Ex. 125. Melody in the lower part.


There are two exceptional accents in the Alto, which are marked.

Ex. 126. Imitation.

Ex. 127. A more extended study in waltz time. Set the metronome at 160 =  The *sostenuto* effects in the lower voices, beginning at the 5th measure, with the softly detached upper notes, make the study interesting. It should be practised until the teacher *can direct it at will*.

Ex. 128. Met. 76 =  Sustained notes with chromatics, *b*7, *b*6, #4, and #2.

Ex. 129. The Major Scale harmonized, using the familiar chromatics, *b*7, #5, #4.

Ex. 130. Met. 96 =  Six-part measure in rapid movement. Beat the time with two pulsations in the measure.

Ex. 131. A rhythmic figure several times repeated.

Ex. 132. A similar movement and study.

Page 59. Major Scale from *E* with the other chromatic series.

Ex. 133. Holding an upper note against moving harmonies.

Ex. 134. Similar effects. Sing accurately in tune and in time.

Ex. 135. Study the difference between the triplet and the group made by a dotted eighth and a sixteenth note. They represent the same value—a quarter note. Be careful to sing in accurate time. The study should be given in a pompous style.

Ex. 136. Steadily sustained notes.


Ex. 137. The first four measures are in *c*[#] with no distinguishing chromatic. The

second four measures are in E with a transient #4.

Ex. 138. A modulation is made through A# (#4) into B. In the last four measures there are two transient chromatic notes, b7 and #4. Neither of these transitions last long enough to make a real change of key.


Ex. 139. A study of motives and rhythm. There are various chromatics and also several new harmonies. The *cres. e rall.* may be made quite effective if sung steadily and in tune. At the hold the singers should watch the baton and leave the tone exactly together, when the signal is given.


Ex. 140. Another quick movement. The first four measures in E, the second four in C# with the indicative #5. The 13th measure has #1.

Ex. 141. Met. 132 =  Three pulsations.


Ex. 142. The first half of a noted German choral, newly harmonized. It has a *full cadence in the key*.

Ex. 143. Syncopations.

Ex. 144. Met. 126 =  Six-part measure in C#.

Ex. 145. Met. 152 =  Quick six-part measure. An extended study, requiring careful work.

Page 65. The new key, — A♭. The three scales. To be sung as suggested for other keys.

Ex. 146. Met. 72 =  A quiet study, with chromatics.

Ex. 147. Melodic study.

Ex. 148. Some unusual chromatics, such as b2, b6, and b3, which will require practice.

Ex. 149. Quiet, choral-like effects. A modulation into E♭ and c.

Ex. 150. Study of triplets.

Ex. 151. Rhythmic effects. They will require exact definitions.

Ex. 152. A rhythmic figure.

Ex. 153. Quiet, sustained harmony.

Ex. 154. Syncopations and melodic studies.

Exs. 155, 156. Two studies that will require much practice. These studies may be considered as making a climax in the vocalized work. Attention is again drawn to the general habit of dragging, and a want of clear and positive mensural accents. Better a very few exercises or songs musically rendered, than a multitude of notes sung in a half-hearted way. Where the time is thumped and the singers are *driven* to keep a nearly regular movement, the teacher is only betraying a lack of control over the class. To the observer and listener this is one of the gravest offences. The singers arrive at the end of the song or exercise, but in a listless and indifferent way, manifesting, in full sympathy with the listeners, their pleasure that it is over. The study of time is pleasant and easy if it is taken up in a proper manner. Use the pendulum and establish the accents in the four kinds of measure. Do not fear exaggeration. It

will all come right when a song is rendered, and the expressive directions are followed.

Pages 71 to 80 are a recapitulation of the preceding studies. They are largely selections from well-known compositions. As the peculiar features of the 156 exercises have been shown, it will not be necessary to repeat them in this review. Change the single melody exercises to a convenient pitch, and let all sing. Treat those for two voices in a similar way. The material for such work is inexhaustible. In the present book only such matter has been chosen as will illustrate in the best manner what the singer may find in the ordinary music, which he will be called upon to sing.

3. A SUGGESTION.

As the ordinary grade teacher has rarely had an opportunity for the study of music, especially with reference to teaching it, the author would suggest to supervisors the importance of meeting the teachers in a body as often as possible. At such meetings the general topics of Tune, Time, and Color, both mental and represented, should be taken up for discussion. After this the various divisions of grade work should be laid out and explained. The importance of such elementary music-work cannot be over-estimated; it will be found to have a beneficial effect upon all other branches of study. Teachers should be asked to give illustrations, using their associates as pupils.

XXX. THE CADENCE.

REFERENCE has been made several times to the cadence in music.

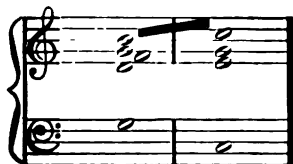
Cadences or closes are certain successions of harmonies which in music answer the purpose of stops in language. They are usually expressed by two chords, but these two are much affected by the chords that immediately precede; and these also should be considered in the general effect. Treated in this way there are many kinds of cadences, and in the books of the three Series or Courses between one and two hundred varieties may be found. It will be an interesting study for both teachers and students to examine these in their different aspects.

Cadences are usually classified under four heads.

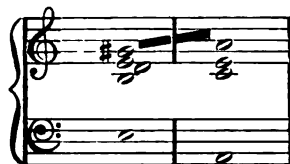
- | | |
|-------------|-----------------|
| 1. Perfect. | 3. Half. |
| 2. Plagal. | 4. Interrupted. |

1. **The Perfect Cadence** is made by the progression from the chord of the fifth (dominant) to that of the first (tonic) degree. The last enters upon an accented pulsation. In Major keys both chords are Major. In Minor keys the first is Major and the second Minor. The seventh, leading-tone (sub-tonic) usually goes to the key note (tonic) in the same part, but there are occasional exceptions, when these notes are in an inner part.

Major.



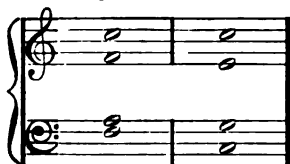
Minor.



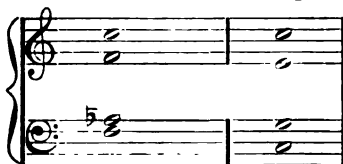
2. The Plagal Cadence. This is made with the chords of the fourth (sub-dominant) and the first (tonic). It may be a

final cadence, and is introduced with great frequency as a kind of coda to the perfect form.

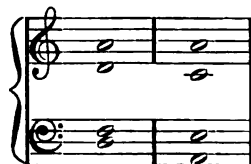
Major.



With chromatic change.



Minor.



3. The Half Cadence. In this form the order of harmonies in the Perfect Cadence is reversed. It is but a temporary pause, and is not final. The following is

the usual form ; but, as in the others, there are many modifications, each, however, ending upon the chord of the fifth (dominant) degree.

Major.

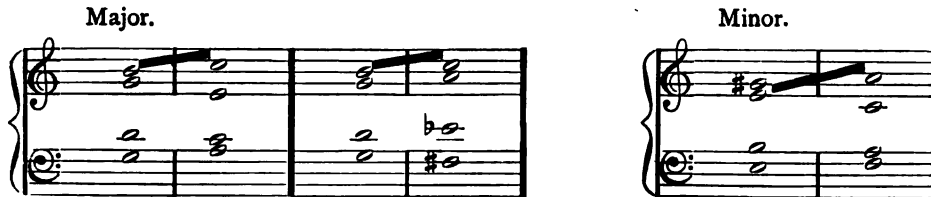


Minor.



4. The Interrupted Cadence. This is sometimes called a deceptive or broken cadence. It is based upon the idea that, as in the perfect cadence, the leading tone

and key note follow each other, but in this cadence the key note is part of some other harmony, and this causes a surprise and interruption.



Space will not allow a multiplication of illustrations, but the preceding will serve to show the peculiar features of each form of cadence.

XXXI. THE MAJOR, CHROMATIC, AND ENHARMONIC SCALES, IN THE G AND F CLEFS.

UPON the following thirteen pages there are representations of the Major, Chromatic, and Enharmonic scales in all keys, using the F and G clefs. These have been introduced so that the teachers may be sure of the notations, especially in the more distant keys.

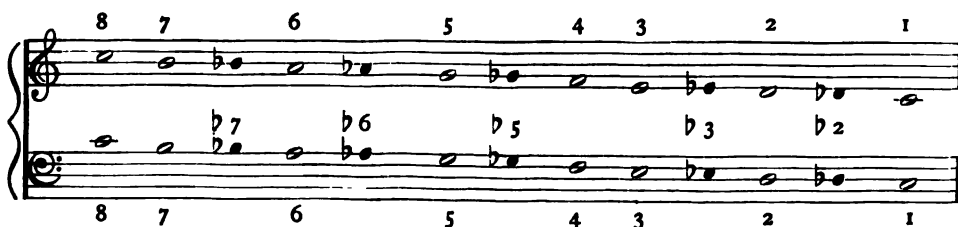
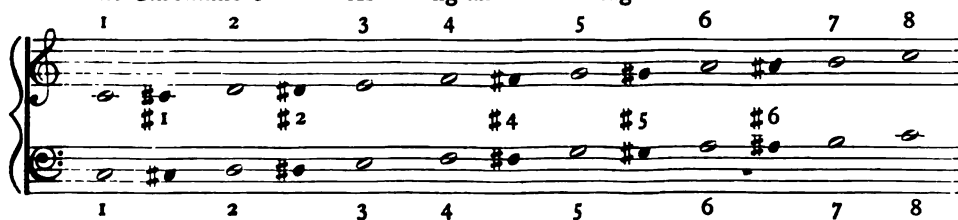
The author advises those who wish to become acquainted with the elementary material of musical composition to familiarize themselves with these various successions by writing several times a day, one or more of the different scales. This practice should be continued until each of them can be written or sung with fluency and ease. It may seem a little thing to write the Major Scale from C using the G clef, but few Soprano or Alto singers or teachers are equally at home when the notation of even that scale is expressed upon the F clef, yet to the earnest worker this ability is equally im-

perative. In the Handbook there will also be found full representations of the Minor Scales and of the various intervals. These should be treated in a similar manner. This writing is not advised in order to gain merely a knowledge of the scale forms, for this is a simple matter, but that the mere clerical work may be done without hesitancy.

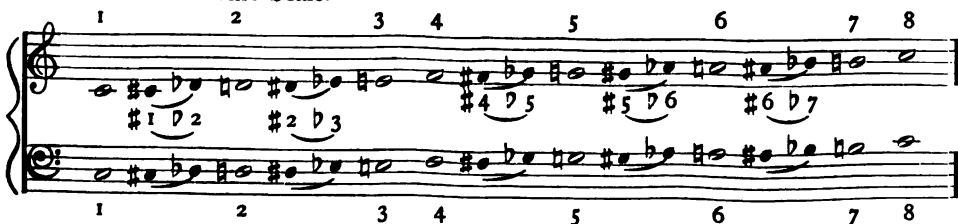
The author is fully aware of the fact that school teachers have already many demands upon their time; but it has been proved that much outside personal pleasure may be derived from this really charming study and work, and that it is rather recreative than laborious if it is considered as a process derived from the simplest of elementary principles. The forbidding appearance of the many chromatic changes and signs will not frighten or deter students in the practice of musical notation when it is pursued in the right way.

The Diatonic (Major) Scale from C.

G CLEF.

The Chromatic Scale.¹ Ascending and descending.

The Enharmonic Scale.



¹ The large notes are those of the Diatonic (Major) Scale. The small notes are the Chromatic deviations.

The Major Scale from G.

1 2 3 4 5 6 7 8

The Chromatic Scale. Ascending and descending.

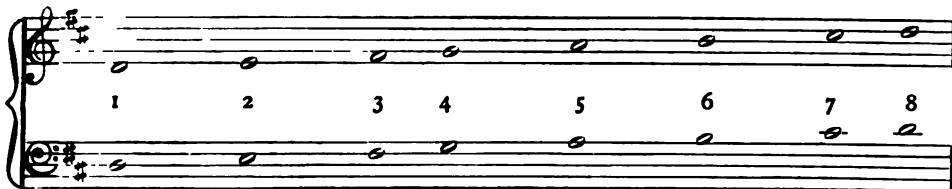
1 2 3 4 5 6 7 8

8 7 6 5 4 3 2 1

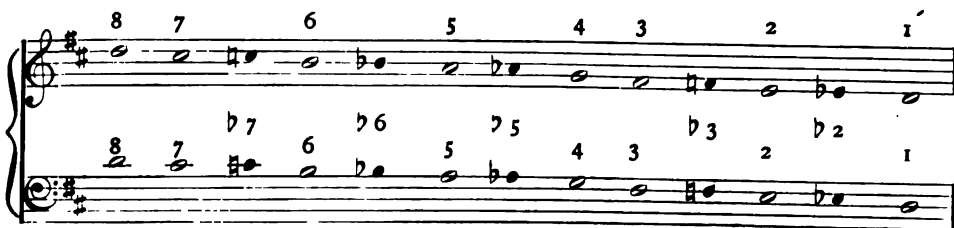
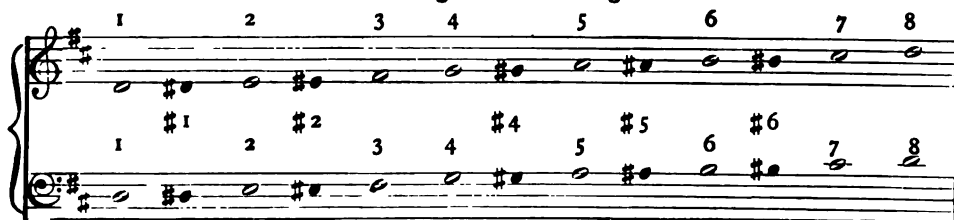
The Enharmonic Scale.

1 2 3 4 5 6 7 8

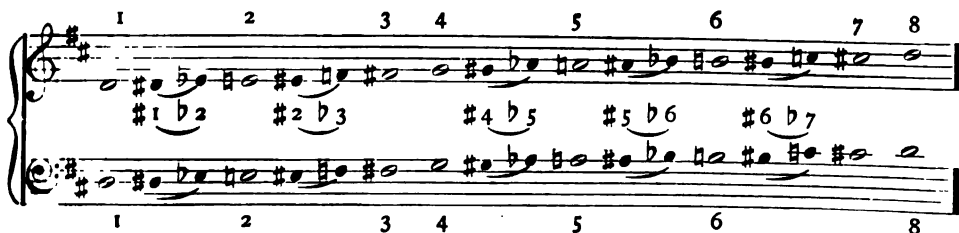
The Major Scale from D.



The Chromatic Scale. Ascending and descending.



The Enharmonic Scale.



The Major Scale from A.

Musical notation for the Major Scale from A. The scale is written on a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The ascending scale is shown on the treble clef, and the descending scale is shown on the bass clef. The notes are: A, B, C, D, E, F#, G, A. The scale is numbered 1 through 8 below the notes.

The Chromatic Scale. Ascending and descending.

Musical notation for the Chromatic Scale. The scale is written on a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The ascending scale is shown on the treble clef, and the descending scale is shown on the bass clef. The notes are: A, B, C, D, E, F#, G, A. The scale is numbered 1 through 8 below the notes. The descending scale is written with natural signs for the notes B, C, D, E, F, G, and A.

Musical notation for the Chromatic Scale. The scale is written on a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The ascending scale is shown on the treble clef, and the descending scale is shown on the bass clef. The notes are: A, B, C, D, E, F#, G, A. The scale is numbered 1 through 8 below the notes. The descending scale is written with natural signs for the notes B, C, D, E, F, G, and A.

The Enharmonic Scale.

Musical notation for the Enharmonic Scale. The scale is written on a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The ascending scale is shown on the treble clef, and the descending scale is shown on the bass clef. The notes are: A, B, C, D, E, F#, G, A. The scale is numbered 1 through 8 below the notes. The descending scale is written with natural signs for the notes B, C, D, E, F, G, and A.

The Major Scale from E.



The Chromatic Scale. Ascending and descending.



The Enharmonic Scale.



The Major Scale from B.

Musical notation for the Major Scale from B. The scale is written on a grand staff (treble and bass clefs) in B major (two sharps: F# and C#). The notes are B, C, D, E, F#, G, A, B. Fingerings are indicated by numbers 1 through 8 below the notes.

The Chromatic Scale. Ascending and descending.

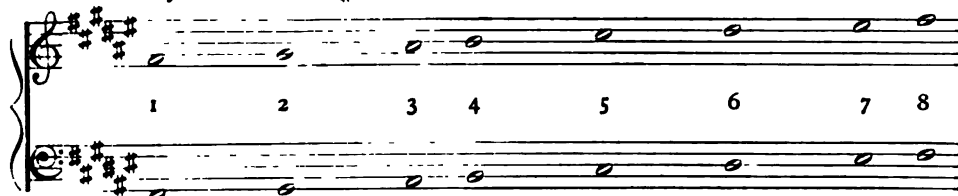
Musical notation for the Chromatic Scale, ascending and descending. The ascending scale is written on a grand staff in B major. The notes are B, C, C#, D, D#, E, F, F#, G, G#, A, A#, B. Fingerings are indicated by numbers 1 through 8. The descending scale is written on a grand staff in B minor (two flats: Bb and Eb). The notes are B, Bb, Ab, G, F, F#, Eb, D, C, C#, Bb, Ab, G, F, E, D, C, B. Fingerings are indicated by numbers 1 through 8.

Musical notation for the Chromatic Scale, descending. The descending scale is written on a grand staff in B minor. The notes are B, Bb, Ab, G, F, F#, Eb, D, C, C#, Bb, Ab, G, F, E, D, C, B. Fingerings are indicated by numbers 1 through 8.

The Enharmonic Scale.

Musical notation for the Enharmonic Scale. The scale is written on a grand staff in B major. The notes are B, C, C#, D, D#, E, F, F#, G, G#, A, A#, B. Fingerings are indicated by numbers 1 through 8. The descending scale is written on a grand staff in B minor. The notes are B, Bb, Ab, G, F, F#, Eb, D, C, C#, Bb, Ab, G, F, E, D, C, B. Fingerings are indicated by numbers 1 through 8.

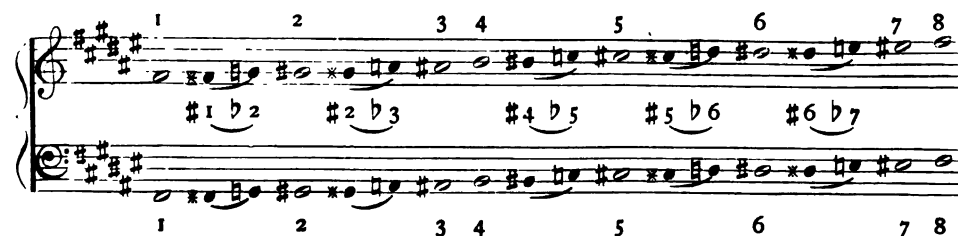
The Major Scale from F#



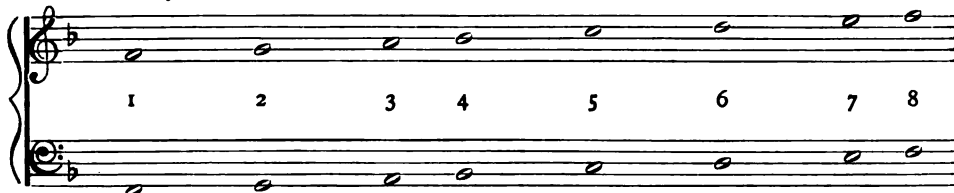
The Chromatic Scale. Ascending and descending.



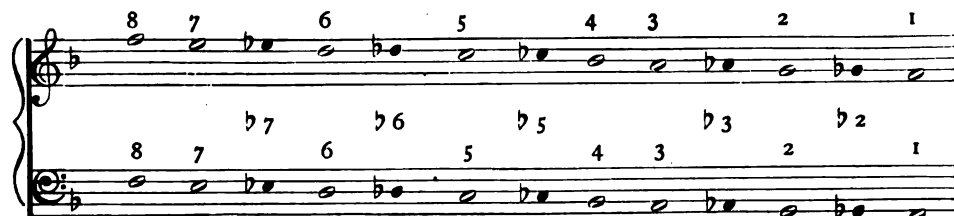
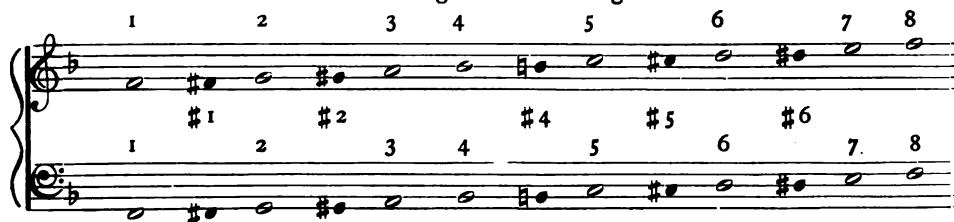
The Enharmonic Scale.



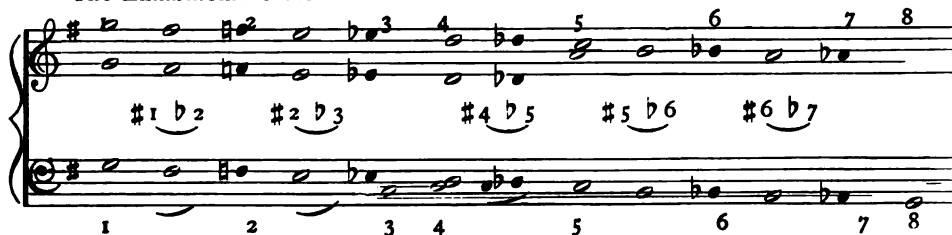
The Major Scale from F.

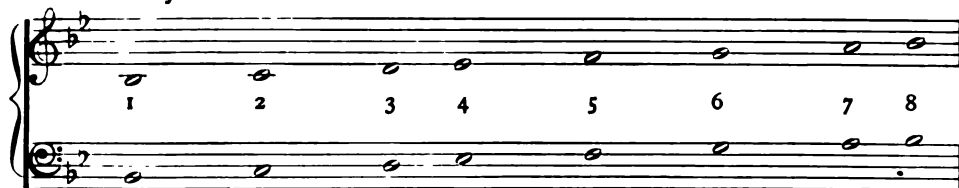
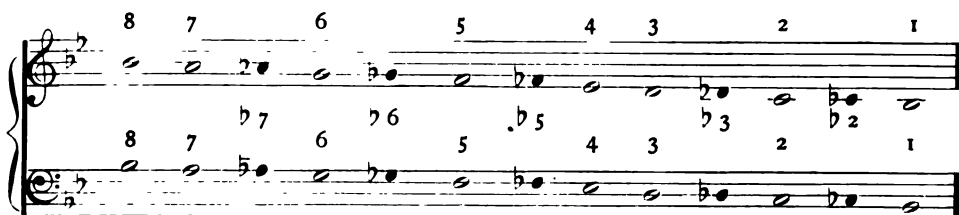
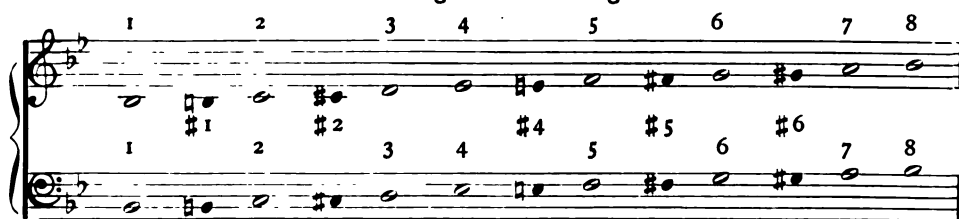
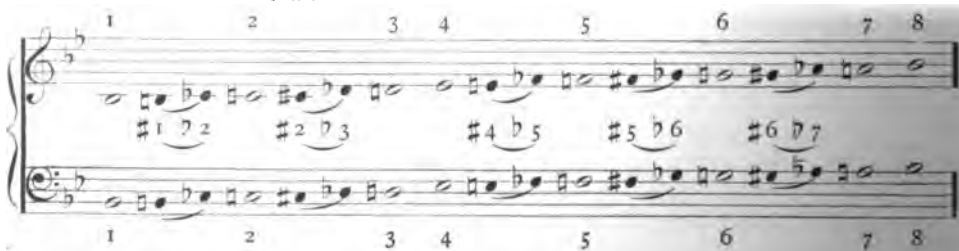


The Chromatic Scale. Ascending and descending.

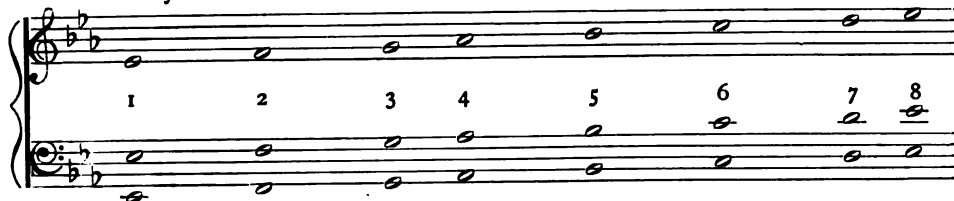


The Enharmonic Scale.



The Major Scale from B \flat **The Chromatic Scale. Ascending and descending.****The Enharmonic Scale.**

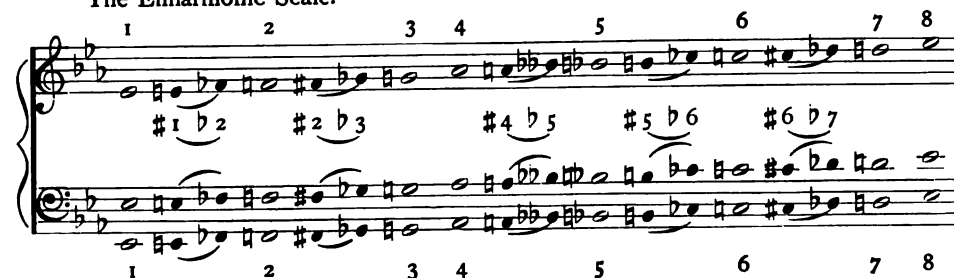
The Major Scale from E \flat .



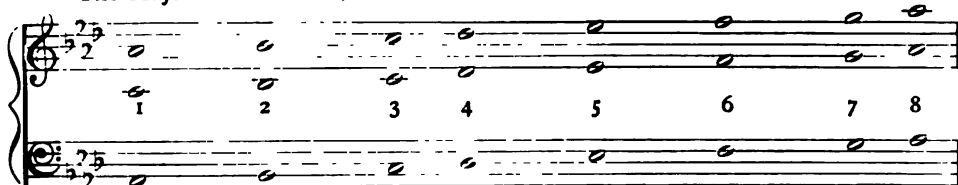
The Chromatic Scale. Ascending and descending.



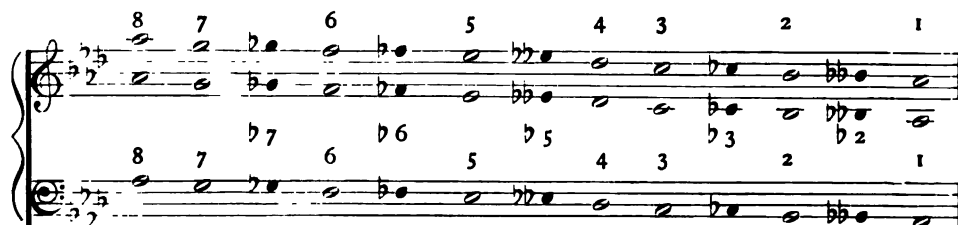
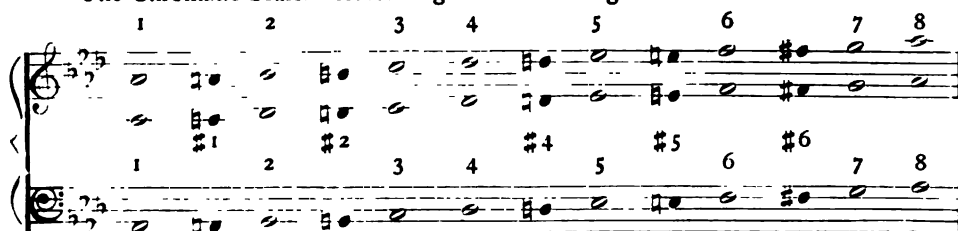
The Enharmonic Scale.



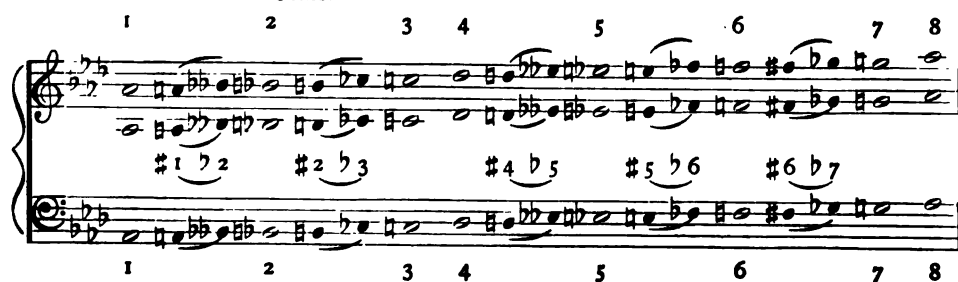
The Major Scale from A7.



The Chromatic Scale. Ascending and descending.



The Enharmonic Scale.



The Major Scale from D \flat .

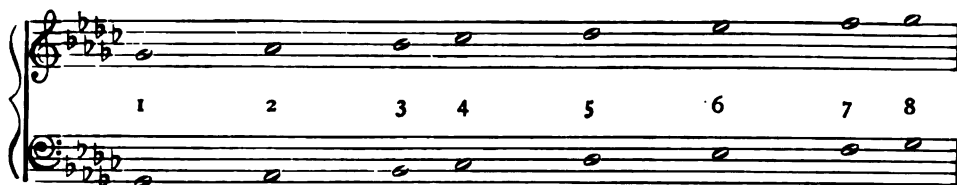
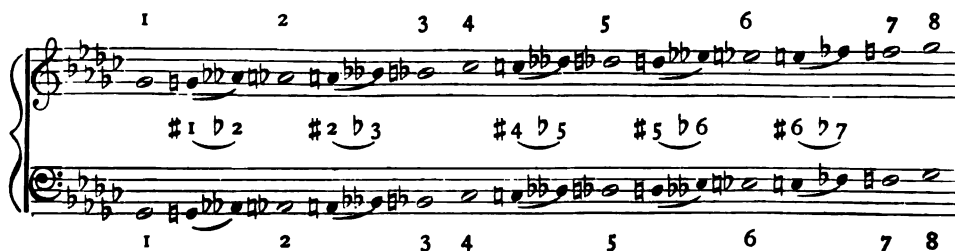
Musical notation for the Major Scale from D \flat . The scale is written on a grand staff (treble and bass clefs) with a key signature of two flats (B \flat and E \flat). The notes are D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , and D \flat . Fingerings are indicated below the notes: 1, 2, 3, 4, 5, 6, 7, 8.

The Chromatic Scale. Ascending and descending.




Musical notation for the Chromatic Scale. The ascending scale is shown on a grand staff with a key signature of two flats. The notes are D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , and D \flat . Fingerings are indicated below the notes: 1, 2, 3, 4, 5, 6, 7, 8. The descending scale is shown on a grand staff with a key signature of two flats. The notes are D \flat , C \flat , B \flat , A \flat , G \flat , F \flat , E \flat , and D \flat . Fingerings are indicated below the notes: 8, 7, 6, 5, 4, 3, 2, 1.

The Enharmonic Scale.


Musical notation for the Enharmonic Scale. The scale is written on a grand staff (treble and bass clefs) with a key signature of two flats. The notes are D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , and D \flat . Fingerings are indicated below the notes: 1, 2, 3, 4, 5, 6, 7, 8. The scale is written in a way that shows the enharmonic relationships between the notes.

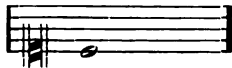

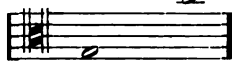
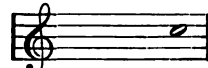
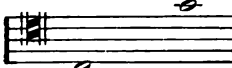
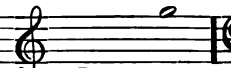
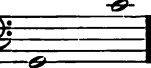
The Major Scale from G \flat .**The Chromatic Scale. Ascending and descending.****The Enharmonic Scale.**

XXXII. THE CLEFS.

THE word 'clef is derived from the Latin *clavis*, a key, and the sign is used to determine the exact position of some one note upon the staff. There are three clefs in general use : (1)  representing middle C ; (2)  the fifth above ; and (3)  the fifth below. In former times the C clef was always used for the Soprano, Alto, and Tenor parts, the position upon the staff being changed for each voice. The F clef has always been used for the Bass. The G clef was

sometimes called the violin clef, as it was employed for the notes of that instrument.

The following will show the use of the  clef for vocal parts.

Soprano, former.		present.
		
Alto, former.		present.
		
Tenor, former.	present.	Bass.
	or 	
8va lower.		

The F clef was formerly, as now, placed upon the fourth line. The representation of the full vocal score with the C and F

clefs, taking the last four measures of the familiar tune "The Old Hundredth" as an illustration, would read as follows : —

SOPRANO.

ALTO.

TENOR.

BASS.



A mis-use of the C clef has been made | third space as an indication of the Tenor
by some compilers, by placing it upon the | part.

XXXIII. THE ENGLISH AND GERMAN PITCH-NAMES.

English.	C	C [#]	C ^b	D	D [#]	D ^b	E	E [#]	E ^b	F	F [#]
German.	C	Cis	Ces	D	Dis	Des	E	Eis	Es	F	Fis

English.	F ^b	G	G [#]	G ^b	A	A [#]	A ^b	B	B [#]	B ^b	C
German.	Fes	G	Gis	Ges	A	Ais	As	H	His	B	C

The German writers add for a sharp *is*,
and for a flat *s* or *es*, except on B, where
we find *H* and *His*.

For a double flat (*bb*) the syllable is

repeated: as *Eses, Asas, Deses*, etc. Our
Bbb would be *Bes*.

For a double sharp (*##*) another *is* is
added, as *cisis, disis, fis*, etc.

XXXIV. THE CECILIAN SERIES OF STUDY AND SONG, BOOK III.

PART II.

PART II. is a compilation of Part-songs
and Choruses, by different com-
posers. They are not progressively
arranged, and such selections may be
made as will at the time be most profit-
able for study. In the following sugges-
tions, the compositions will be taken up
in order and the attention will be drawn
to any peculiarities in harmony or melody,
points of expression, or problems that are
useful in practice for teacher and class.

Page 81. "School Friends." A familiar
German song, suitable for a school festi-
val. Notes for Tenors and Basses are
added.

Page 82. "The Rose." The Alto part
is not duplicated, and the male voices
have a new experience in time. Let them
come in promptly.

Page 83. "Upborne on Wings." A
characteristic song in praise of music. The
first part may be sung by a quartet or


semi-chorus. All should sing the chorus, and in a spirited way. The song is suitable for a school celebration. If necessary the Bass part may be omitted.


Page 84. "All Hearts Rejoice." A new setting of an opera chorus by Donizetti. The notes for Bass and Tenor are, from this point on, no longer exact duplications of the Alto part. They are changed here and there in order that these singers may gradually gain confidence in reading. This has been deemed the best way.

Page 86. "Loreley." A new arrangement of an old favorite. Simple as the melody is, it is easy to get astray in the rhythm, unless special outside practice is given.


Page 87. "There's nought that Continues." There are certain difficulties in time that should be prepared, especially in the 2d and 3d measures of the lower brace. No Sopranos who cannot produce the tones very softly, should sing these measures.

Page 88. "Trust." A simple melody, newly arranged. Observe the differences between the Bass and Alto parts.


Page 89. "Cease this Dreaming." Met. 80 =  Direct as if in two-part measure.

Page 90. "May-day." Metronome 144 =  This song enlarges the field somewhat. The composition is a short waltz song, a melody with accompaniment. The melody may be sung by one or more voices in unison. If sung by a number there should be at least three. With two

there is apt to be a lack of unity. The quarter notes of the First and Second Sopranos should be particularly light, almost *staccato* (detached), while the Basses and Altos should softly hum the long notes. The whole accompaniment must be sung *pianissimo*, so that it may not overpower the melody.

Page 92. "Were I a Brooklet clear." Met. 104 =  Sing softly, and with a graceful movement. Make a *diminuendo* on the 8th and 10th measures, and sing the last two measures delicately. The Basses should come in without a cue from the director.

Page 93. "The Butterfly." Notice the word *leggiero*, meaning lightly.

Page 94. "An Autumn Song." Met. 60 =  *Andante* means going; that is walking, but it would, perhaps, be better to consider the eighth note as a guide or suggestion of movement.

Page 96. "The Herd-boy's Spring Song." This is a good study of a somewhat unusual rhythm. It contains much that is profitable for work. Do not apply the words until the music is thoroughly known.

Page 98. "The Angler's Song." Henry Lawes was a distinguished musician in the first half of the seventeenth century. The song is really a madrigal, a kind of composition much in fashion at that period. The words, by Isaac Walton, were set to music by Lawes, probably at Walton's request. Both words and music are very

quaint and interesting. The editor considered that the insertion of the music at this time, so near the 300th anniversary of Walton's birth, would be a pleasant reminder of that rare old worthy, and also of his friend, the musician Lawes.

Page 99. "Last Night." An arrangement of a popular song for three parts, with accompaniment. The latter may be used if desired, but it is not essential in the schoolroom. It may be introduced on special occasions.

Page 102. "When do Flowerets Bud and Blow?" An effective song, which should go of itself without accompaniment.

Page 103. "The Fisher." Goethe's poem has had many settings, but this is one of the best. It was originally a song. This arrangement is entirely new.

Page 104. "Swinging." The song has a suggestive accompaniment. In directing the class give but two beats in each measure. This will require careful practice with the baton (see section on the subject, p. 110), so that the motions may become certain, yet not stiff. Do not make the beats in an extravagant way. If the class has been properly taught time with the pendulum, a motion of the hand from the wrist, with or without a pencil or small baton, will be sufficient. The author has often seen and, unfortunately, heard the special teacher working desperately with hands, head, and feet, while the regular teacher stood near by, assisting anxiously

in a very demonstrative way. All the while the poor children were beating time spasmodically with their hands, their eyes fixed upon the book, having no regard for the teacher's efforts, and governed only by what they heard. If, by accident, the end was reached without a breakdown there was exhibited a feeling of exultation at the result; but the music had been entirely forgotten. Now all this might have been avoided if the necessary mental preparation had been made. This mental work underlies everything else, and in *time* it outweighs in difficulty the work in *tune*. Let no day pass without some, however little, of this study of time.

Page 107. "Song in Autumn." A very melodious trio, with many musical suggestions.

Page 108. "Merrily Trip and Go." Follow the sentiment of the words, speaking them as rapidly as they can be pronounced clearly.

Page 110. "Pastorale." This beautiful trio is an illustration of melodious music. A great composer can write in a simple manner, and of this the Pastorale is a notable example.

It is the air which is the charm of music; it is also that which it is most difficult to produce. The invention of a fine air is a work of genius. The truth is, a fine air needs neither ornaments nor accessories in order to please.

Would you know whether it be really fine? Strip it of its accompaniments. — HAYDN.

Page 112. "Youth and Age." An arrangement of a charming melody. Weber's melodies never tire. They appeal with equal positiveness to the learned and unlearned in music. They give no evidence of the trials and constant suffering of the composer, who died alone in London, June 4, 1826, at the age of forty. The peculiarity of this song is its rhythm. Give the first accent of each measure with considerable strength, and let each measure float itself along. This will give the *grazioso* (graceful) movement that is required.


Page 113. "The Little Dustman." A little collection of songs arranged for children, of which this is one, is as near as the great musician of our time (Brahms) comes to the heart of the simple lovers of melody. Going back a century more or less, all of the great men, Handel, Haydn, Mozart, Beethoven, Schubert, Weber, and others, wrote for all classes, and they are to-day loved for their efforts to raise the popular standard. Nowadays we have the intellectual side and many mathematical puzzles, but few compositions that would appeal to our emotions. The editor would present to students as wide a range as possible, and this necessarily includes the prominent names of our time.

Page 114. "In liquid Notes." Attwood had the gift of melody. He was for a while one of the few pupils of Mozart, who wrote about his talent. He was not a voluminous writer. This chorus betrays no influence of his master, but it is never-

theless pleasant music, and peculiarly English in character.


Page 116. "The Evening Bell." A pleasant melody written by the once exceedingly popular composer, Donizetti (1797-1848). It is a question whether the regularly constructed melodies of his time were not as true music as the rambling motives of the present day. The average music lover still listens to them with a tender affection. Will the modern writers stretch as far on the road towards immortality? On the 3d brace there is a delightful modulation. Its solution is as follows: D, the 5th of G, becomes the 3d of B \flat . In the last measure of that brace it returns to G through *g*.

Page 118. "The Alpine Hunter." One of Schubert's less known melodies arranged for three voices. It is a graceful song.

Page 120. "Prayer during Battle." Met. 63 =  An arrangement for a four-part chorus. A good translation of Körner's famous poem. Follow the sentiment of the words.

Page 121. "Softly sighs the Voice." The original is a prayer for a Soprano voice, in Weber's Opera *Der Freischütz* (The Wild Huntsman). It is here arranged for four parts, and may be sung by any number of voices, or simply as a quartet. It is an illustration of a beautiful melody such as Weber knew how to write. Although it has been arranged as a hymn tune it has no place in church music.

Practise it carefully, and see how far it will lead you in the direction of expressive singing.

Page 122. "I'm a little Peasant Maiden." Met. 160 =  A waltz song. The melody may be sung by a single voice, or by several in unison. The other parts produce the instrumental accompaniment vocally. Cultivate freedom in the movement, and do not let the accompaniment overpower the solo. The former should be sung softly and in a detached manner, while the melody should be sung broadly and in a sustained way. This is a bright exhibition piece, and should have an instrument.


Page 128. "My Sweetheart." This is a fine study for a contrast between the Major and Minor modes. The first part is largely in *e*, the second in G.

Page 130. "The Moon." An arrangement from Randegger for four-part harmony.


Page 131. "Sweet and Peaceful." An arrangement of a French song. Several of these have been introduced in the books. All of them have graceful and flowing melodies that are quite characteristic. Notice the triplet in the lower brace. Contrast it with the two eighth notes of the Alto part.

Page 132. "The Wanderer's Greeting." An arrangement from Abt. It will prove to be attractive, with or without an accompaniment. Observe that the song has a two, not a four part Time-signature. Do

not add the accompaniment until the vocal parts are thoroughly learned. The high G should be sung only by those who can sing it softly.


Page 136. "May Breezes." Met. 126 =  One of the best of the easy modern German popular songs. It has here a new arrangement. It must not be taken too slowly. The term *giocosu* (mirthful) would not suggest a slow movement.

Page 138. "Waken, Sisters, Waken." To Abt we are indebted for many beautiful melodies, and it is quite a question if such a writer, working to elevate the average singer or listener, should not have a higher place than he who airs his profound mathematical studies through dull and obscure harmonies and melodies. This trio will please.

Page 140. "Where Myriad Stars." Met. 60 =  A pleasant German song newly arranged for three voices.

Page 142. "The Wild Rose." Another favorite from the German. Sing the high note softly. The words are a translation of a poem by Goethe.

Page 143. "The Icicle." A new subject, well treated and interesting as a trio. A good study in time. Observe the anticipations by Bass and Tenor in 1st, 2d, and 4th braces.

Page 144. "Thou Heaven Blue and Bright." Met. 76 =  Long, sweeping sections of melody, which may be made attractive, if the mensural accents are well expressed.

Page 146. "The Swiss Maid." Met. 80 = ♩ A Swiss folk-song. These folk-songs are generally characteristic, and have a national color.

Page 147. "The Harp that once thro' Tara's Halls." The poet Moore often sang this song to his own piano accompaniment. He had singular skill in rendering Irish themes. He was not an educated singer or musician, but he was often carried away by the sentiment. At such times he brought tears into his own as well as into his listeners' eyes. The melody has rare beauty.

Page 148. "May Song." A national or folk song from a new source.

Page 149. "Land of Freedom." Haydn was always a loyal subject, and this song, written February 12, 1797 (the birthday of Emperor Francis), was called the Emperor's hymn, and is now the national hymn of Austria. On May 26, 1809, during the occupation of Vienna by the French, Haydn was carried to the piano, where he played this hymn three times over. This was but five days before his death. The words of "Land of Freedom" have been used in preference to the old text, as it will thus be of more use in the schoolroom.

Page 150. "Tyrolese Folk-song." Written by Kücken (1810-1882), a noted German song writer, in the style of the folk-songs of Tyrol. The kind of singing in the solo refrain is called yodeling. It is produced by sudden changes of the

voice from a high to a low register, or *vice versa*. Attention is called to the special accents in the 1st, 2d, 5th, 6th, 9th, 10th, and 14th measures. They are marked. Without the sign they should be sung softly. The same occurs on p. 151. Study the time of the solo in the lower brace on p. 151.

Page 152. "The Minuet." The music is in the measure and style of the Minuet, a dance much in vogue a century ago. It was so popular that it was introduced into serious company as one of the movements of the Symphony and Sonata. It was finally changed to the *scherzo*, which may be said to illustrate humor in music.

Page 155. "Sing Merrily all." A bright chorus for three voices. It will require some practice.

Page 158. "A Vacation Song." It should be sung in a manner in keeping with the words.

Page 159. "Over the Summer Sea." An arrangement and adaptation of one of Verdi's most popular melodies. There must be a careful study of the time upon the 160th page. But few selections of this kind have been taken for the school Readers. "Over the Summer Sea" has so long been a favorite in this form that it was considered best to retain it.

Page 161. "Gather Spring Flowers." In the modern German style of school songs.

Page 162. "'Neath Foreign Skies." Not written by the great Gluck, but by a

popular modern composer with a similar name.

Page 164. "By Rail." A bit of musical humor, which should be sung rapidly. It requires a careful accompaniment. Do not apply the brakes too suddenly in the postlude on p. 167. *Poco-a-poco* means little by little.

Page 168. "December." An excellent Christmas carol, with a suggestion of bells in the accompaniment. It has a somewhat peculiar rhythm, and it will require careful study.

Pages 170, 171, 172. A catch and three rounds. The round is a form of composition rather English in its character. It was very popular years ago, and is still attractive in the singing. It is so called because the performers begin the melody at regular intervals and return at its conclusion to its commencement, so that it continually passes round and round from one to another of them. No. 1 begins and sings the melody through, returning to take up No. 2, when the second voice takes No. 1; No. 2 returns to No. 3, while the third voice begins at No. 1, when the three parts are fully represented. It may then go through to the end. The parts should be well balanced. The catch is like the round and sung in the same way, but another element was introduced by the selection of words so constructed that it was possible, either by mispronunciation or by the interweaving of the words and phrases given to the different voices, to

produce the most ludicrous and comical effects.

Page 173. "The Blue-Bell of Scotland." A popular imitation of the Scotch song.

Page 174. "Autumn's Golden Leaf." A good illustration of the better kind of English folk-songs.

Page 176. "The Nightingale." No folk-songs are more interesting than those of Russia with their peculiar minor harmonies. Sombre as this song is, it will never fail to give pleasure when expressively sung.

Page 177. "Faintly the Night Winds Sigh." The tune of "Eileen a Roon" or "Robin Adair" (the more familiar title) is probably not Scotch, but it is a very fair imitation. It dates from about 1715. The rhythm used here is the one given by the famous English tenor, Braham. Do not change it to even notes. Other words, more suitable for the schoolroom than the original ones, have been selected.

Page 178. "Come, let us Raise the Song." A bright and inspiring song.

Page 179. "Our Country." A contribution to the stock of patriotic music.

Page 182. "God is my Strong Salvation." An arrangement, but without serious injury to the original, as the harmony is preserved and it has no vocal associations. Beethoven wrote tunes!

Page 183. "Praise to the Lord." A German choral. It is printed with quarter notes, that will not frighten modern

eyes by their length and gravity. This style is now generally followed, for quarter notes are just as sacred as half notes.

Page 184. "Morning Hymn." An excellent Russian melody, used as a hymn tune.

Page 185. "Awake! our Love." A popular English hymn tune.

Page 186. "God of all Creation." A noble melody by an unknown composer. Sung by a large body of singers in unison, with a broad, organ-like accompaniment, the effect can hardly fail to be inspiring.

Page 187. "Where'er I Go." One of the best of German chorals.

Page 188. "They who on the Lord Rely." German choral, slightly changed.

Page 189. "The Lord my Pasture shall Prepare." A noble melody. Addison's hymn has an appropriate setting.

Page 190. "The Bird let Loose." An arrangement from one of Beethoven's small instrumental compositions called Bagatelles. The adaptation of Moore's words was made many years ago, but the harmony has been newly arranged.

With this song the book ends. It is followed in natural order by Book IV. of the same Series.

XXXV. COMMON SCHOOL COURSE.

PART III.

1. INTRODUCTORY SUGGESTIONS.

THIS course of study and song, although much condensed, is in every essential point illustrative of the nine keys; and if the various sections are made familiar, no trouble will be met in gaining a knowledge of all the important facts pertaining to sight-singing. The Major, Chromatic, and Enharmonic scales are presented at the introduction of each key. Illustrations of the notation in time are given in undivided, half, and various fractional pulsations. These should be fixed through the constant use of the swinging pendulum.

The directions in this Handbook may be divided into two heads: —

1. Those which pertain to questions of Tune and Time, with their accompanying sections;

2. Those which contain suggestions for the correct rendering of the Exercises and Songs, with hints as to the problems that they were designed to illustrate.

The first are applicable to either of the series of books; the second are special, and apply to the particular book in hand. Thus the student is enabled to gain a complete knowledge of all the books of either course or series.

In Part III. of the Common School Course, the three-part harmony for two Sopranos and one Alto is complete, and the work is especially designed for these voices. The notes for Bass and Tenor are

generally the same, and they are largely duplications of the Alto, but, in singing, are produced an octave below. On examination it will be seen that here and there slight differences are made between the Alto and Bass parts. This is done in order that the latter may learn gradually to produce an independent part. The singers are so led that almost unconsciously they learn to "go alone." It is considered that this is a valuable feature, and in entire agreement with the plan laid down at the outset, — to learn by doing.

The Chromatic deviations are shown, but not in regular order. Prominence is given to the $\sharp 4$, $b 7$, and $\sharp 5$, as was done in Book II. of The Cecilian Series of Study and Song. It is supposed that those who are about to study these exercises and songs are already familiar with the notes when represented upon the G clef. The plan of having all the singers sing all the parts should still be carried out. The notes on the G clef, when sung by the Basses or Tenors, will of course sound an octave lower. This will do no harm, for the boys will become familiar with melodies having foreign or chromatic notes, and will get the practice that might not otherwise come to them. There are in Part III. thirty-six selected songs, specially arranged for two Sopranos, an Alto, and Bass. As very few Tenor voices are to be found in the public schools of this grade, it was not deemed advisable to introduce notes for the part.

Should there be any such voices, their range will be a limited one, and no harm can result to them from singing temporarily the notes allotted to the Bass.

As has been suggested before, when for practice all voices are to sing the scale as a whole, change the pitch to one that can be easily reached by all the singers. Always take the correct pitch for the exercises and songs, for this matter has been very carefully considered in the writing.

2. ANALYSIS OF EXERCISES.

Page 97. The Major, Chromatic, and Enharmonic scales from C.

Page 98. Exercises in Time. Practise constantly with the pendulum. The Time-names may be profitably used at all times where doubtful questions are to be settled. The pendulum should be the guide. Do not require the pupils to beat time. Through beating they will never become independent. Full tables of the Time-names may be found elsewhere in this book, introduced in progressive order, and in the special Time-charts.

Ex. 1. This is in the simplest three-part harmony, the Bass duplicating the Alto an octave lower.

Ex. 2. Study of rests. Do not let the notes trespass upon the time of the rests.

Ex. 3. A discord through suspension in the 2d measure.

Ex. 4. Introduction of three-part measure and $\sharp 4$. The Bass in holding G dif-

fers from the Alto, and so begins to move independently.

Ex. 5. The Bass imitates the Soprano instead of the Alto, and in the last measure goes down. An illustration of the ♭7 approached from below.

Page 99. Exercises in Time. Four and six part measure. The Handbook, beginning at page 57, gives all the Time-names, and these may be used with profit.

Ex. 7. Introduction of ♭7 from above.

Ex. 8. Return to simple harmony.

Ex. 9. Three-part measure in eighth notes.

Page 101. Exercises in Time. Divided (half) pulsations in two and three part measures.

Ex. 10. A bit of unison singing.

Ex. 11. A dotted eighth note ; its first appearance here, in the Soprano part, 3d measure.

Ex. 12. The #4 and #5. The first leads into G, the second into a. A study of rests. The Bases and Altos should come in promptly without the necessity of a cue from the teacher.

Page 102. The scales from G.

Page 103. Divided (half) pulsations in four and six part measure. Take every measure for study. Repeat it *many* times. The pupils should watch the pendulum. Change its length from time to time.

Ex. 13. Simple harmonies.

Ex. 14. The descending scale, merging into four-part harmony. Rests for Sopranos.

Ex. 15. C# (#4) ; and the descending scale in the Alto.

Ex. 16. Return to simple harmony.

Ex. 17. Six-part measure in eighth note pulsations. Mental work in Tune and Time should always precede the actual singing.

Ex. 18. A further approach to four-part singing. Crossed parts.

Ex. 19. The same in eighth note pulsations.

Ex. 20. A free discord. First note, Second Soprano, 2d measure.

Ex. 21. Crossed parts. Into e through D#.

Ex. 22. Flat 7 (F♭) in Alto part. The scale from G descending.

Exs. 23, 24. Study of rests. Repeat the time practice before singing.

Ex. 25. Increased variety of movement. The original form for two Sopranos and Alto is complete, but the added Bass notes give the full harmony.

Page 106. The scales from D.

Page 107. Exercises in Time. Divided (various fractional) pulsations. Establish every variety by many repetitions, always using the pendulum. Make a study of each measure.

Ex. 26. Introduction of ♭7 (C♭).

Ex. 27. Four notes to a pulsation. Use of #4 (G#) and #5 (A#).

Ex. 28. Four notes to each pulsation in a unison passage for all voices. Use the visible pendulum. Do not mark the time with either hand or foot. It will do

no good before a feeling for the mensural accents is established. Afterwards it is unnecessary. With a class the teacher acts as director, using the hand or a pencil as baton.

Ex. 29. Three chromatic notes, — $\flat 7$ (C \flat), $\flat 6$ (B \flat), and $\sharp 4$ (G \sharp).

Ex. 30. A special study in time.

Ex. 31. Six-part measure of eighth note pulsations, introducing dotted notes.

Ex. 32. Three-part measure. Dotted notes showing division (quarter) of the pulsation. $\sharp 4$ (G \sharp).

Ex. 33. $\flat 3$ (F \flat). New rhythm.

Ex. 34 in \flat . $\sharp 5$ (A \sharp) and $\sharp 4$ (G \sharp).

Ex. 35. Met. 160 = ♪ $\sharp 4$ (G \sharp). Practice until it can be sung rapidly and easily.

Page 110. The scales from F.

Page 111. The Triplet in two, three, and four part measure. Make the notes of the triplet even, giving the first one a very slight accent.

Ex. 36. Simple harmonies to establish the key.

Ex. 37. Two chromatic notes, $\flat 7$ (E \flat), and $\sharp 4$ (B \sharp).

Ex. 38. Two foreign or chromatic notes, $\sharp 4$ (B \sharp) and $\sharp 2$ (G \sharp). Never hasten the work. Be sure that each point is understood before going on. "Don't get impatient." "Stop and think."

Ex. 39. Full four-part harmony. Another use of the $\sharp 2$ and $\sharp 4$.

Ex. 40. $\sharp 1$ (F \sharp).

Ex. 41. The triplet and some novelties

in time. $\sharp 5$ (C \sharp), and $\sharp 4$ (B \sharp). The exercise is in d , the relative minor of F.

Ex. 42. Six-part measure in quarter note pulsations. E \flat is $\flat 7$ of the key.

Page 113. The scales from B \flat .

Ex. 43. Melodic study.

Ex. 44. Introduction of $\sharp 4$ (E \sharp).

Ex. 45. A more unusual chromatic $\sharp 6$ (G \sharp).

Ex. 46. Study in rhythm. Get the correct relative value of the dotted eighth and sixteenth notes.

Ex. 47. In g . It is indicated by F \sharp , which is $\sharp 5$ of the new key.

Ex. 48. $\flat 7$ (A \flat).

Page 115. The scales from A.

Ex. 49. $\sharp 1$ and $\flat 7$.

Ex. 50. $\sharp 4$ and $\sharp 2$.

Ex. 51. Study of rests. In f , $\sharp 5$ (E \sharp).

Ex. 52. A similar study in A.

Page 117. The scales from E \flat .

Ex. 53. $\sharp 4$ (A \sharp).

Ex. 54. $\flat 7$. Two measures, one in A \flat , and one in E \flat . Similar figure in each key.

Ex. 55. The triplet and other varieties in rhythm.

Ex. 56. In c , $\sharp 4$ and $\sharp 5$. Should difficulty arise in the 3d measure, treat G, A \sharp , B \sharp , and C, as 1, 2, 3, 4, or better, 5, 6, 7, 8.

Page 119. The scales from E.

Ex. 57. $\flat 2$ and $\sharp 4$. The first is seldom used in school music.

Ex. 58. $\flat 7$ is D \flat .

Ex. 59. In c , $\sharp 5$ and $\sharp 4$.

Ex. 60. b_5 . Another strange chromatic.

Page 121. The scales from A^b .

Ex. 61. G^b is b_7 .

Ex. 62. Use of the triplet.

Ex. 63. \sharp_2 and \sharp_4 .

Ex. 64. Six-part measure, with dotted notes.

Ex. 65. Study the relative values of the first two notes, and do not confound them with a triplet. The exercise is in A^b and f , and the leading tone of the latter, \sharp_5 , (E^b) is shown.

3. SUGGESTIONS CONCERNING SONGS.

Page 123. "Birds in the Pine-woods." German folk-song — simple and melodious.

Page 124. "Song should Breathe." Melody that of the chorus in Beethoven's Ninth Symphony. The original is a setting of Schiller's hymn "To Joy." This arrangement is complete without the Bass, but the part differs so much from the Alto as to make it a desirable addition.

Page 125. "The Festive Day." Suitable for a public school day. It will be well for the teacher to select some simple song for a festival occasion. Too often difficult music is chosen, which causes labor and struggle. A musical endeavor of that kind is not an inspiration.

Page 126. "Hail, all Hail!" Met. $92 = \text{♪}$ A bright chorus by von Weber. He had the rare faculty of writing bright

and melodious music, which is at the same time not too difficult.

Page 127. "Murmur, Gentle Lyre." Rinck was a great organist and voluminous composer, born 1770, died 1846. The song is an arrangement and adaptation. It has an attractive melody.

Page 128. "Sweet Bells." An arrangement from Mozart's opera, "The Magic Flute." Simple and melodious.

Page 130. "Brothers, Hand in Hand." Another selection from Mozart. A good hymn in simple form, and especially adapted for school use.

Page 131. "When the Rosy Morn." A bright and pleasant round. See previous description of the round, p. 218. William Shield (1748-1829) wrote many compositions. In England some have maintained that he is the greatest English composer since Purcell.

Page 132. "The Linden Tree." An arrangement of one of Schubert's (1797-1828) most popular songs.

Page 133. "Ark of Freedom." A good patriotic selection. The music is of German origin.

Page 134. "On the Wings of Morning." An arrangement from von Weber (1786-1826). It should be sung in a graceful, flowing style.

Page 135. "In the wondrous, lovely Month of May." A new setting of Heine's fine love song. The Bass part is not absolutely necessary, but it is nearly independent. The song should be

sung from memory, and with much expression. Observe the words, "flowing" and "growing."

Ex. 136. "Dearest Home." A new setting of a fine melody.

Page 137. "Hark, I hear a Joyous Note." This and the preceding should be sung from memory. Singing from memory under the direction of the teacher or leader produces an entirely different and much finer effect.

Page 138. "A Rosy Crown we Twine." Peasant's chorus from Weber's opera, "The Wild Huntsman."

Page 139. "The Breaking Waves Dashed High." Mrs. Hemans wrote the words and her sister, Miss Browne, composed the song, which is here arranged. It is appropriate for Forefathers' Day.

Page 141. "Song for Decoration Day." There are several modulations and transitions. They bring into use $\sharp 4$, $\sharp 2$, $\sharp 1$, $\sharp 6$, $b7$, and $\sharp 5$. Make a separate study of these foreign notes. They are easily produced in the song.

Page 142. "Home, Sweet Home." It seems at last to be settled that Sir Henry R. Bishop (1786-1855) wrote the music, which he introduced into an opera called *Clari*. John Howard Payne, author of the words, was born in New York in 1791. He died in Tunis, Africa, in 1852. The arrangement here given is a new one, requiring a little study, but it has no difficulties that are not easily surmounted.

Page 143. "When Verdure Clothes."

A modern hymn tune of a somewhat sentimental character. It has two modulations, — into G and a . These require the chromatics $\sharp 4$ and $\sharp 5$.

Page 144. "Song for Arbor Day." A suggestion for Arbor Day was made in the Second Reader (p. 184). Labor Day was suggested in the same book, p. 200. The modulations are into C and g .

Page 145. "Song to the Flag." Met. 84 = ♩ A new expression of patriotism.

Page 146. "The Harp that once through Tara's Halls." A new arrangement. The harmony will warrant careful practice.

Page 147. "The Morning Stars were Singing." This may answer as a song for Christmas-tide.

Page 149. "Freedom." Both music and words are fine. They are worthy frequent repetitions.

Page 150. "The Master's Call." A temperance song newly arranged. It has a bright and rippling melody.

Page 151. "Heavenly Father." Prayer from Mendelssohn's (1809-1847) "Elijah." The melody and harmony are unchanged, but the song is transposed into a lower key, so that all may sing with ease. The simple beauty of the melody and the rich and characteristic harmony will always command the admiration of those who love music. The value of such compositions is inestimable. What a surprise and delight it would be to hear this sung in some out-of-the-way District School

house! This is by no means an impossibility. The words are an adaptation.

Page 152. "Look not on the Wine." Another temperance song.

Page 153. "Trust." Met. 60 = ♩ A new arrangement.

Page 154. "Holy, Holy, Holy Lord." John Sebastian Bach (1685-1750), was one of the greatest musicians who ever lived. He was also one of the most learned, but as will be seen in this sacred hymn, he was not, as has been charged, always simply mathematical.

Page 154. "They who on the Lord Rely." A German choral, slightly abbreviated.

Page 155. "My Shepherd will Supply my Need." A famous choral, dignified and strong in character. The composer, Nicolaus Herrmann, died in 1561.

Page 156. "Awake, my Soul." A fine English hymn tune.

Page 157. "Now Thank we all our God." There is a latent force in these old chorals, that strangely affects us. In the Lutheran churches, where they are at home, they are drawled and tortured out of all shape. To preserve a seeming regularity short instrumental interludes are often introduced. They are generally known by the first line of the hymn to which they are sung. Sometimes, however, they are sung to other words. In spite of their continued bad treatment they are likely to remain in use for many years to come.

Page 158. "O Paradise." A melody that rightfully enjoys continued popularity.

Page 159. "My Soul, be on thy Guard." A specimen of a strong English hymn tune. Author unknown.

Page 160. "My Country, 't is of Thee." This tune, the national anthem of England, was first sung by Carey in 1740.

With this closes the third part of the Common School Course. It has been the aim of the editor to bring together as many varieties in simple form as could be embraced in the limited number of pages.

The characteristic hymns are : —

"Holy, Holy, Holy Lord." . . . *Bach.*

"They who on the Lord Rely"
German Choral.

"My Shepherd Will Supply." *Herrmann.*

"Awake, my Soul." *Barthelemon.*

"Now Thank we all." *Rinckart.*

"O Paradise." *Barnby.*

"My Soul, be on thy Guard." . *English.*

In this part we find the following prominent names, — Bach, Beethoven, Mozart, Weber, Mendelssohn, Schubert, Rinck, Rinckart, Herrmann, Rhigini, Barnby. The singing of such compositions must surely elevate the standard, and leave in the pupils' minds a memory of these great musicians. If we can have such music in our schools, a higher and nobler feeling will be developed, which in time will banish the tricky and frivolous jingle too often designated as music. Much of our so-called church music is in the lowest instead of the highest form.

XXXVI. THE THIRD READER FOR UNCHANGED VOICES.**1. PRELIMINARY SUGGESTIONS.**

THIS Reader, the fourth book of the Normal Music Course, practically completes the distinctive work for unchanged voices (Sopranos and Altos), although much more work will be found in other books, where male and female voices are brought together. This book presupposes a fair knowledge of the preceding books of the Normal Music Course or The Cecilian Series. There is much, also, that is new, combined with reviews in new forms, which will prove interesting. The Third Reader, like the preceding books, will here be taken up in order, so that each step may be made clear to the teacher. It will be seen that greater musical experience is required in order to guide the singers skilfully in the use of these advanced books.

In all intelligent teaching a frequent return to the Major Scale is necessary; in fact we never can be free from a consideration of this series of tones. This scale series is the basis of everything that we, at present, call music. The succession of tones is established as a scale from its key note (1) and, by a similar practice, the series must be completed when the note of any other degree is given. In order to know these intervals the teacher should use the First and Second Series of Progressive Exercises in the Major Scale.

2. EXERCISES IN MODULATION.

Let us begin with the Exercises in Modulation, which prepare the transitions from one key to another. These exercises, while showing the leads in the change of keys, simply tell us where we are. In reading music the most important question to be asked is, Where are we? For example, taking the note C, we find that it forms a part of seven different scale representations. Taking them in order they are as follows:—

Ex. 1. C is 1 of the key of C. This is shown in a characteristic way by the series 8, 7, 8, seven being a leading tone, and indicative of the key.

Ex. 2. C is 2 in the key of B \flat , and the melody shows a simple succession in the scale from B \flat .

Ex. 3. C is 3 in the scale from A \flat .

Ex. 4. C is 4 in the scale from G.

Ex. 5. C is 5 in the scale from F.

Ex. 6. C is 6 in the scale from E \flat .

Ex. 7. C is 7 in the scale from D \flat .

From this we learn that when the tone C is given we can at will place ourselves in seven different keys. This might be done by singing the tones without the measured successions. It seemed better to give these a variety by formal melodies, and so to derive some benefit from that practice. In the earliest study, the drill cards introduced this question of tone

relation. It is now given with the requisite notation.

Exs. 8-14, place D in the seven keys.

Exs. 15-21, place E in the seven keys.

Exs. 22-28, place F in the seven keys.

Exs. 29-35, place G in the seven keys.

Exs. 36-42, place A in the seven keys.

Exs. 43-49, place B in the seven keys.

All sharp and flat letters receive the same treatment unless the lead should be into too distant keys. For example C# as 1 in the key C# would place it in a key rarely used and seldom called for. Also C# as 4 in the key of G# is never seen. To practise these might be of use, but there would be little time for it, and the notation would be troublesome. Such problems belong rather to the study of harmony.

There is no easier and surer way by which students can become familiar with the Major Scale and its relations. It is hoped that a little time may be given every day to this practice. It will take the place of the preceding preparatory work. Exercises of this kind, in Modulation, are introduced in the Third Reader for Mixed Voices of the Normal Music Course, and also in the Book IV. of The Cecilian Series. Notices of them will be found later.

The songs of this Reader are not arranged in progressive order. They can, however, be studied as they are introduced, and the chromatic or other difficulties will not be found too great.

3. ANALYSIS OF EXERCISES AND SONGS.

Song No. 1, p. 11. "The Cuckoo."

A simple song that needs but little beyond attention to the rhythm.

Ex. 91. $\flat 7$ and $\sharp 1$.

Song No. 2, p. 12. "Calling the Violet."

1. Study the tone representations.
2. Bring the parts into a close observance of the accent and expression.
3. Scan the words, looking for any difficulty that may occur in gaining clear enunciation.
4. Bring the words and music together.
5. This having been done slowly and carefully, increase the rapidity until the two in conjunction rightly express the sentiment.

A similar course should be adopted in studying any song. By all means get at the spirit of the music and words. Better a few well-rendered songs than an imperfect, untuneful, and unmusical attempt at many. In this careful study the singers will learn to enjoy music for itself, and crude singing will disappear.

Ex. 92. Do not forget the accents belonging to syncopations. Attack the notes squarely, and with a positive force.

Ex. 93. A short waltz movement. The melody is taken at first by the Second and afterwards by the First Sopranos, the other voices singing an accompaniment. The melody should slightly predominate.

Ex. 94. This contains several important

musical effects. It will be explained in the doing.

Song No. 3, p. 16. "Wee Bird in the Forest Old." The range of the Soprano notes is somewhat extended. The high notes can be reached by the more mature voices, but they should be able to sing them softly. There are no extreme notes in the book. An occasional G or A is the extent. If each part is studied, as has been previously suggested, by all voices, transposing the music when necessary, it will be found that no part is difficult; and if independent work is established, the combination of parts will be easily made.

Ex. 95. A melodic study.


Ex. 96. A continuous exercise in modulation. It begins at C and ends at F \sharp .

Ex. 97. This does the same through the flat keys to G \flat .

Song No. 4, p. 20. "At Early Morn." This song is based upon a motive of three notes, beginning with the first notes of the Soprano part. This motive consists of two semitones, sometimes ascending and at other times descending. It will interest the singers to seek out the various repetitions. The music should be carefully studied and learned before the words are applied. No Sopranos should sing this part song who cannot reach the high G very softly. Begin the study with the lowest part.

Ex. 98. Observe the syncopations and exceptional accents.

Song No. 5, p. 23. "Lady-bird." Met.

132 =  Sing it delicately and in a manner not too connected.

Song No. 6, p. 24. "How Beautiful at Evening Hour." Modulation into B \flat in 2d, 3d, and 4th measures. In the 5th and 6th there is a transition into C. In the last measure but one, Alto part, accent the second G strongly.



Ex. 99. In the contrapuntal style.

Song No. 7, p. 26. "Holy Nature." A simple song with but one chromatic note.


Ex. 100. Descending Major Scale in Alto.

Ex. 101. A modulation from C to E. The figures indicate where the transitions are made.

Ex. 102. In A. New harmonies in the 5th and 6th measures.

Song No. 8, p. 28. "I Welcome Thee." Study the difference between the two groups  and  Two modulations are made, into B \flat in 2d brace, 3d and 4th measures, and thence into G, its relative. Retard the last four notes, without change from *f*.

Ex. 103. A preparation for the preceding song.

Song No. 9, p. 30. "When the Sun comes back." Met. 80 =  A bit of humor in music. The manner should intensify the sentiment. Some exaggeration will do no harm.


Song No. 10, p. 32. "A Cuckoo Here." Sing carefully, but not heavily; as if speaking, *parlando*. There are several modulations, which can be easily followed.

Ex. 104. A preparation for the preceding song. The notes with dots below them should be sung in a short, detached manner, called *staccato*. Those not thus marked should be connected in a smooth but not heavy way. The same manner should be observed in singing the preceding song.


Exs. 105, 106. Transcription of a motive from C to F#. This direction is called forward. The same in a backward direction to G, enharmonically the same as F#.

Song No. 11, p. 36. "Sun, you Lazy Fellow." In a sentimental vein. It is a study of rhythm.

Ex. 107. To gain familiarity with the distant key D.

Song No. 12, p. 38. "The Roses and Carnations." For a general movement set the metronome at 108 = , but there are several changes in time. The standard must be rigidly established before making the *ritardandos*. These must each be made with a *diminuendo*, and the degree of tone and rapidity must be carefully graded. Much of the beauty of the rendering depends upon this.

Ex. 108. In a.


Ex. 109. Met. 84 =  Problems in melody. Fix each part beyond doubt, and the harmonic result will be satisfactory.

Song No. 13, p. 42. "The Night is Calm." In the *piu moto, accelerando e crescendo*, p. 42, there should be gradual, yet great change, growing louder and faster until the 2d brace of the 43d

page, when a *ritardando e diminuendo* begins, which leads to a slow movement, marked *lento*. The last two measures should end *pianissimo*, and be sung with a gradually retarded movement. There is here abundant opportunity to show skill, both in directing and singing.

Song No. 14, p. 44. "At Midnight thro' the Forest." The poem tells its own story, a charming conceit, and it is hoped that the music will assist.


Ex. 110. A melody for the Alto. The other parts should sing softly.

Song No. 15, p. 46. "A Leaf is softly Falling." The $\flat 7$ in a new way. Do not take too slow a movement, Met. 126 =  The descending notes of each measure should be sung *diminuendo*.

Ex. 111. Beat as if in two-part measure. A sort of choral effect.

Never attempt to sing a note not first mentally known.

Song No. 16, p. 47. "Birdie, Birdie, whet your Whistle." There is a modulation into B upon the 49th page, preceded by a suggestion of \sharp . The song should be sung in a cheery way and with the utmost good humor.

Ex. 112. A rhythm frequently found in the march compositions of olden times. The study should be especially directed to the group  If the Time-names are used there will be a gain. They will be Tā-ā-ā, nā, etc. The first two measures are in E, nine measures in \sharp , and then a return to E.

Song No. 17, p. 50. "Look up! o'er-head Already." Met. 104 = ♩ In the song the direction should be through six beats in the measure. Page 51, upper brace, 3d and 4th measures, modulation into B. Second brace is in $\text{g}\sharp$, the relative minor of B.

Song No. 18, p. 52. "O Linden Trees." This is marked *allegretto*, moderately quick. Set the metronome at 108 = ♩ There is much freedom of motion in the parts, which will require accuracy of attack. Beginning on the last note of the 2d brace there is a modulation into D, continuing to the end of the *rall.* Another modulation into *e* occurs on the 3d brace of the 53d page. On p. 54 there is a new treatment of chromatics, with a skip to $\text{G}\sharp$. Treat $\text{G}\sharp$, A as 7, 8. Note the three sharps at the close. They are of the same character.

Ex. 113. This is an illustration of a simple motive with a chromatic note.

Song No. 19, p. 56. "The Glow-worm would a-roving Go." This is in a distant and unusual key. It is introduced here to show a complete series of keys. In 2d brace, p. 56, treat $\text{B}\sharp$ as $\sharp 4$. The $\text{B}\sharp$ and $\text{G}\sharp$, on p. 58, are chromatic deviations, the first $\sharp 4$, the second $\sharp 2$. Study the quarter sub-divisions of the pulsation, and direct with two beats in a measure.

Ex. 114. In $\text{F}\sharp$ with $\flat 6$ ($\text{D}\flat$).

Ex. 115. In $\text{D}\flat$. Study in chromatics. Treat them all as transient deviations.

Song No. 20, p. 60. "June's Sweetest Flower." There is a modulation into D, beginning on p. 60, last measure but one. Also into C on p. 61, 2d brace, 3d measure. The first of these is called a forward, the second a backward modulation. It will be seen that throughout the Reader each part is an independent melody.

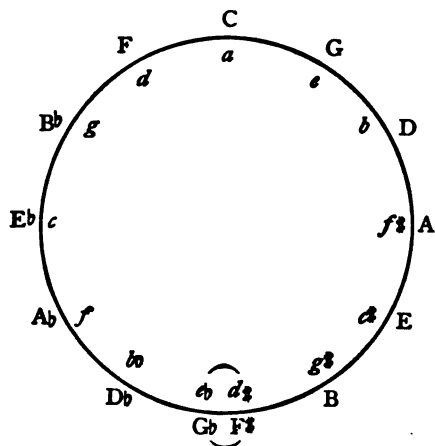
4. MODULATION.

Diatonic modulations may be called "forward" when a change is made into keys having more sharps or less flats.

Backward modulations may be so called when they are made into keys having in the signature more flats or less sharps.

There are many other forms, but these apply to those of a simpler and more regular kind. Each of these steps, forward or backward, may be called **removes**.

For example: from C to G, or $\text{B}\flat$ to F, is a forward modulation, while from C to F, or E to A, is a backward one. As a rule, forward movements seem brighter than those in the opposite direction. The following diagram represents the circle of keys. From left to right is forward, from right to left is backward, the motion being like that of the hands upon the clock face. The teacher will not need to write these modulations, but it will be worth the while to study the diagram and try to become familiar with all the keys and their signatures.



The capital letters indicate Major keys ; the small italic letters their relative minors. The number of removes can be easily traced, for instance :

Forward.

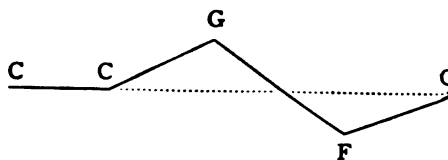
- C to G, one remove.
- C to D, two removes.
- C to A, three removes.
- C to E, four removes.
- C to B, five removes.
- C to F#, six removes.

Backward.

- C to F, one remove.
- C to Bb, two removes.
- C to Eb, three removes.
- C to Ab, four removes.
- C to Db, five removes.
- C to Gb, six removes.

By reference to the diagram the same distances can be followed from all the

other key notes. Another suggestion is found in modulation, which may be illustrated by the following diagram.



Between C and C the key is established. From C to G is a rising or forward modulation, from G to F is a falling or backward modulation, and from F to C is again a rising one. The ascent to G is bright, and if from G to F it is somewhat dulled, the return to C is naturally brighter. This may seem rather fanciful, but the Sonata form will show on examination many illustrations of this Tone color. Of course the sections are by no means accurately measured, but the study of this will be found interesting.

5. ANALYSIS OF EXERCISES AND SONGS, — Continued.

Song No. 21, p. 62. "O Little Birds." Compare keys and modulations with those of Song No. 20. The succession will be found to be nearly the same.

Ex. 116. This study has various rhythmic effects, and among them one unaccented syncopation in the Soprano part, 11th measure.

Song No. 22, p. 64. "Oh, how Clear the Sunlight." Met. 62 = The word

lento (slow) refers to the time of the quarter notes, and these indicate the movement. The two braces on p. 65 illustrate a sequence. A sequence may occur in one or more parts, ascending or descending, in exact or similar intervals. It will be seen in this case that the melodies and harmonies of the 1st brace are imitated in the 2d, one degree higher. Effects of this kind are very interesting to the student, and offer something in the way of suggestion.

Exs. 117, 118, are studies in melody and rhythm.

Song No. 23, p. 68. "A Youth, unknown, I Wander." An analysis of the keys shows the following measures: 1-6 in B[♭], 7, 8 in *g*; then at once into D at the *piu moto*. Measures 9-12 are in D, 15-18 in *g*. There is a sequence, — 19, 20 form the Coda or close.

Song No. 24, p. 70. "Only a Glimpse." *Con anima*, with feeling, is a caution not to let the movement drag. Should the G prove too trying for the Sopranos, take the pitch of E⁷ for one (1). The 2d brace (p. 71) should be sung with the greatest care, steadily retarding and diminishing the tone until at the close it is a mere breath.

Song No. 25, p. 72. "There's a New Year Coming." Met. 66 = ♩ There are various modulations, but none that are difficult or especially new. The notations are different.

Ex. 119, introduces an imitation, a

crossing of the parts, and a syncopation. Ask the class for explanations.

Ex. 120 in *c*.

Song No. 26, p. 76. "On the Sea." It is written in *a*, with alternate sections in C. A regular transition from Minor to Major. After the double bar, there are two measures in *a* and two in *c*. Then there are hints of *d* and *a* with a close in the original key. Sing the last four measures very softly.

Song No. 27, p. 78. Met. 76 = ♩ "I heard a Brooklet." A noted poem, newly translated. It is one of a series by Müller called "The Pretty Maid of the Mill." They were set as songs by Schubert. Don't let the miller's apprentice travel in a faint-hearted manner. The music and words must sound bright and cheerful.

Ex. 121. A number of novelties in harmony. Let the class find them. Let them be known through singing.

Song No. 28, p. 82. "Love in a Rosebush." Met. 69 = ♩ This should have several repetitions before the words are applied. Study each melody separately, and afterwards put them together. Contrast the last four measures of the 83d and 85th pages. In the first produce a *diminuendo*, soft to the last degree. In the second there should be a rapturous *crescendo* with but slight change in the movement.

Ex. 122. Study in rhythm and syncopation.


Ex. 124. This begins in G[♭] and at the


middle the signature is changed to F \sharp , its enharmonic synonym.

Song No. 29, p. 88. "Once more the Lingering Light of Day." A hymn in music. In the 4th measure there is a modulation into *g*, but the F \sharp may be taken as a chromatic note. In the 2d brace it modulates into *a*. At the close it returns to the original key, — F.

Ex. 123. A study in *B*, the melodies of which are largely in conjunct motion.

Song No. 30, p. 90. "Far in the Wood." Sing it with much vigor. A distant modulation (see table¹) is made into D, but it will be very easy to make the transition. On p. 92, 2d brace, a return is made, beginning at the note D. Call this three (3) of the old key. The change passes through *g* and F to B \flat .

Song No. 31, p. 94. "Swallow Song." Met. 132 =  A somewhat unusual form of writing, as the two middle voices frequently cross each other. If this is carefully managed a new effect is produced by linking the parts firmly together. Observe the words "uplifting," "pillowing," "bearing," and "blowing," and give decided accents in each measure. Make the music express the meaning of the words. Change the whole character at the words *un poco lento* (a little slower) and follow the sentiment. The close should be soft and peaceful.


Song No. 32. "Nature, ever Sweet and True." Met. 60 =  The key seems at

¹ P. 231.

first very difficult on account of the many flats in the signature. It is not so, for all keys are alike when rightly studied. Few are familiar with this representation. G flat is no more difficult than G natural. On p. 98, lower brace, is an imitation, much like a sequence. Study each part separately.

Ex. 125. Study in G \flat .

Ex. 126. In *B*, the relative of the preceding.


Song No. 33, p. 102. "She bears no Fruit." Met. 80 =  In the 5th measure there is a sudden change into B \flat . D \sharp should be taken as a chromatic tone. *Leggiero* (lightly) requires a change of manner as well as a slightly faster movement. Another change begins at the word *sostenuto*, a word which indicates a broad and connected style. C \sharp is a chromatic deviation. At the word *largo* (broad) sing in a somewhat slower movement, and observe the direction for the last four measures, *dim. e rall.*, growing gradually slower and softer.

Song No. 34, p. 104. "Look often at the Sky." This has been carefully marked with reference to expression. A slight exaggeration of the various directions will do no harm. Beginning at the last note of the 4th measure is a modulation through *B* to A \flat . This ends on the 2d measure of p. 105. Then some chromatic work follows to the end. Treat all these changes as simple deviations. Observe the *rit.* (*ritardando*), and diminish the tone very much to the hold. Then

with a larger and broader manner go to the 3d measure, from which there is a gradual *diminuendo* to the close.

Exs. 127-140, show transitions from C to F# and C to G7. The first are forward, the second backward.

Ex. 141. This begins in d# and ends with the 8th measure in its relative Major, F#. Here its signature changes to its enharmonic representative d, and so continues to the close.

Song No. 35, p. 109. "O'er the Blue Water." There are many changes of key, and the song may be treated as a study in modulation. Looked at in this way it will be valuable for the singer. It has also its musical value, which will be recognized when it has been sung. It should be given in a rather quick movement. Met. 112 = 

Ex. 142. The expression of a simple motive in a distant key. This will be good practice.


Song No. 36, p. 113. "A good Morning." This is of wide range, and it demands considerable practice. To make it more effective than it would ordinarily be if sung throughout by the whole class, it may be varied, somewhat in the following manner. All may begin and sing to the solo on the 114th page, which should be given by a strong Alto voice. Then at the *vivace*, all may come in, singing in a strong, bright way, suddenly changing on the second "Good-morning" to *pp.*, as if an echo. From this point, p. 114, begins

a trio and quartet which ends at the bottom of the 116th page; when the full chorus comes in, in very wide contrast. Sing the refrain as before. On page 117 is another Alto solo, followed by trio and quartet, which is again followed by the full chorus, singing with great spirit. The modulations are not distant nor difficult. The high A^b is the only forbidding note. Its short duration and the bright movement relieves the singers. Attention is called to the uncommon beauty of the poem.

Ex. 143. Study in long and sustained notes. It is easy to read, and it will be a good test for the whole chorus in tuneful singing. There are some discordant harmonies that need care.

Ex. 144. Notice the apparent changes of movement in the last brace. A test with the pendulum will show that they are apparent, not real.

Ex. 145. The last of this series of exercises is a study of rhythm, and it will be best determined by the use of the pendulum and Time-names.

Chanting is a familiar form in church service. It is usually written as printed on p. 123. The long note is called the reciting note, the others the cadence notes. The length of the first is determined somewhat by the number of syllables to be spoken; the latter should be sung in strict time. As a guide for the cadence notes set the metronome at 112 =  There should be a slight pause

and accent upon the syllables printed in italics. By carefully observing this rule an agreement is obtained not otherwise possible. The author believes that the *most important syllable* of the recited portion should be accented, without reference to its place in the sentence.

Chant, No. 37, p. 123. "Nunc Dimittis." This is a double chant, with a free Amen.

Chant, No. 38, p. 124. "The Lord is my Shepherd." This is a double chant. It will require considerable practice so that the words may be spoken exactly together.

Chant, No. 39, p. 125. "The Lord's Prayer." This is a single chant. With proper practice the chant may be made very effective, and it will always give pleasure to both singers and listeners.

This Reader closes with

Song No. 40, p. 126. "The Parting Hour." This is suitable for the end of the term or year of school.

It will be seen that this Reader by no means limits the work of the Sopranos and Altos. It is prepared for schools where there are no Tenors or Basses, and where it is desirable that the work should be pushed forward to cover any probable calls for sight-singing in after years. All the simple rules have been explained, and enough of theory has been given to make the various changes intelligible. From this work the singers will learn that music written for these voices, although of limited range, can produce many effects that are beautiful. The only altogether satisfactory arrangement is the mixed chorus. Work for such a chorus will be found in the "Third Reader for Mixed Voices," and in the supplementary books that have been prepared for school use.

For supplementary selections for Female Voices see the "Ædean Collection."

XXXVII. THE SECOND READER.

PART II. — INTRODUCTION OF THE F CLEF.

1. HINTS AND SUGGESTIONS.

SO many songs and exercises have already been studied that no difficulty is apprehended in following the concluding portions of this book, but some hints will be given, calling attention to each exercise or song.

The author would again beg the teacher to make no change in the order of exer-

cises, and he believes that it would be better to take up the songs also in regular order. He trusts that he has made no mistake in the arrangement chosen, as the exercises prepare the singer in advance for any novelties that may be introduced in the songs. He would also ask that the singers practise all the parts, changing the pitch of one (1) to accommodate the differ-

ent voices. Even if Sopranos or Altos were obliged to read from the F clef, no harm or trouble need ensue.

2. ANALYSIS OF EXERCISES AND SONGS.

In this Handbook technical and theoretical terms have been avoided as far as possible. It gathers up what may be found necessary, and explains what is learned in the doing. The author believes this to be the best course to follow in teaching.

Ex. 438. An easy bit of three-part harmony which will make no trouble for Bases and Tenors.

Ex. 439. A similar exercise in quarter notes.

Ex. 440. The Major Scale is placed in the Bass.

Song No. 91, p. 183. "Morning Hymn." This melody appeared, for a single voice, on p. 7. Here the harmonies are given which formed the basis of the melody. This will interest the singers.

Ex. 441. A more florid example with the chromatic notes #4 and #2.


Song No. 92, p. 184. "A Good Deed." This old German precept seemed to the author to inculcate a good lesson, and it might be called an anticipation of our partial holiday, Arbor Day. It is hoped that it may have some effect.

Exs. 442, 443. The first is a series of

notes largely in conjunct motion; in the lower voice is found the scale of the new key, G.

Song No. 93, p. 185. "Clear, Sparkling Fount." A cold water carol. It will be seen that the greater chromatic changes occur in the Alto and Soprano parts. The two in the Bass, #6 and #2, are regular. There are several modulatory passages which the class should be called upon to explain. As so few Tenors are found in the grammar or even high schools it was not considered necessary to furnish them with a separate part. Should selections for all voices be desired, a large provision has been made in the books of The Cecilian Series, and other compilations elsewhere mentioned.

Exs. 444, 445, 446, and 447, only introduce forms that have been shown many times before with the G clef.

Song No. 94, p. 187. "The Fountain." The motion is only a suggestion. Even a little faster movement than 120 =  will do no harm, if the tones are accurately produced.

Song No. 95, p. 188. "Robin's Come." This should be sung in a cheery way. One modulation occurs,—into A.

Song No. 96, p. 189. "Truth." This is a choral in shorter notes and somewhat brighter movement. Keep strict time.

Exs. 448, 449. Use of simple motives.

Exs. 450, 451, 452, are studies in rhythm in a new notation.

Song No. 97, p. 191. "As I Walked."

The melody alone of the song will be found on p. 38. The added harmonies will increase the interest.

Song No. 98, p. 192. "Give." This has appeared in this Reader before, as Song No. 15, a single melody. It is shown here in three-part harmony.

Exs. 453, 454, 455, and 456, serve as illustrations of rhythm, and for the introduction of a new key. Do not be led away by the return to easier studies. This arrangement has been made designedly; and studies should not be selected in advance of their regular order. The occasional simpler studies serve as a relief to the singers. Marks of expression have been intentionally omitted in this book, as it is believed that the music and words in combination will afford sufficient suggestions. By this it is not intended that the singers should be left without such help as the teacher may bring to aid them in expressive rendering. Every means should be employed to produce this result.

Song No. 99, p. 194. "Autumnal." The poem "Where are the bright-eyed flowers," can hardly be rendered in a mechanical manner if the full meaning of the words is clear. Try a recitation in monotone, with reference to the varying shades of sentiment. Above all things, study to produce tuneful singing with a pure quality of tone. No day should pass without a reminder of these absolute requisites.

Song No. 100, p. 195. "The Heavenly

Father." A school hymn. A single chromatic, #4. See Song No. 19, p. 44. Six-part is not twice three-part measure, and the stronger primary accent must be observed.

Ex. 457. A study of rests.

Ex. 458. A passing $\flat 7$ (E^b).

Song No. 101, p. 197. "An Evening Prayer." There are several suggestions of changes of key. In the 4th measure it goes into C. The passage including the 5th and 6th measures in F is imitated in the 7th and 8th in g . The 9th measure also in F is imitated in the 10th in g . The whole song is melodic in its treatment.

Ex. 459. Tied notes and syncopations.

Ex. 460. Melodic study.

Ex. 461. When learned, take the movement as fast as $192 = \text{♪}$

Song No. 102, p. 199. "He Prayeth Best." A variety of Tone color. The words are somewhat irregular, but the music could not easily conform to them. Diminish the accent on the word "the" in the 5th measure.

Ex. 462. Melodic study.

Song No. 103, p. 200. "Song after Labor." Should occasion require, this would answer as a recognition of "Labor Day." It is unfortunate that the rule with reference to chromatic changes is not strictly observed. *The change lasts during the measure only, unless otherwise restored, and if separated by a bar, a note on the same degree should not require a canceling sign.* Custom seems to demand the

change, as in the 4th measure, while the 12th measure is really written in the correct way.

Ex. 464. Study in time. The class should try to come in without hint or suggestion from the teacher.

Ex. 465. Take the movement briskly.

Song No. 104, p. 202. "Never Give Up." Sing in a decided manner.

Ex. 466. Scale combinations.

Exs. 467, 468. Treatment of a motive or form. Precision in time is very essential.

Song No. 105, p. 204. "The Immensity of God." A duet followed by a trio. Do not diminish the time in the measures with quarter-note rests.

Song No. 106, p. 205. "The Approach of Autumn." In the 5th, 6th, 7th, and 8th measures modulation into B \flat . The G \flat causes a temporary transition into \mathcal{D} .

Ex. 469. Met. 176 = ♪

Exs. 470, 471, 472. Illustrations in rhythm.

Song No. 107, p. 207. "Flower Dances." See also Song No. 35, p. 68. Sing in a gay manner. Observe the metronomic sign.

Exs. 473, 474. Two easy studies in melody.

Song No. 108, p. 208. "Light." It would be difficult to give the exquisite poem such a musical setting as it really deserves. The desire that the children should enjoy the words has led to this composition for three parts, in which the

author must needs impose upon himself certain limitations as to difficulty of reading. The author trusts to a careful rendering of the sentiment.

When a division of the Second Reader seemed advisable the following pages (210-241) were added. They are of somewhat greater difficulty, and they were intended to take the place of more extended practice, especially where this book might be used to complete the school work in music.

Exs. 475, 476, are in counterpoint, the melodies being used in imitative form. A single reading will show this, and all that is necessary to gain absolute independence in singing in chorus. It will be well for all to sing each part.

Song No. 109, p. 211. "The Cuckoo." Two Sopranos, an Alto, and Bass make a quartet, without a Tenor part. Three modulations are made: the first into \mathcal{d} , the second into E \flat , and the third into \mathcal{g} , with a cadence into the original key, B \flat .

Song No. 110, p. 212. "How Gallantly." Several modulations. Key of B, $\mathcal{c}\sharp$, and $\mathcal{g}\sharp$ with different chromatic deviations.

Ex. 477. Met. 92 = ♪

Exs. 478, 479, 480, 481. Studies in melody.

Song No. 111, p. 216. "In the Sun's bright Gold." Continued practice in four-voiced harmony. The Tenor is represented by the Alto, the notes being within the range of that part.

Ex. 482. Some novelties in harmony.

Ex. 483. Begins on the second degree of the scale,—an opening that is not often seen. A new cadence.

Song No. 112, p. 219. "Round us all is Motion." Some novelties in harmony. Make special study of each melody.

Song No. 113, p. 220. "Moonrise." New uses of chromatic notes.

Exs. 484, 485. Several syncopations, needing strong accents.

Exs. 486, 487. Imitations and some complications in rhythm.

Song No. 114, p. 224. "Twilight." Fundamental key C. Transitions: 6th measure G; 7th, 9th, and 10th, *a*; 11th and 12th, F; 13th and 14th, G; returning to the original key C. Sing very softly at the close.

Ex. 488. Study of melodies.

Ex. 489. Imitative work. Quarter division of pulsation.

Ex. 490. Met. 92 = ♩

Song No. 115, p. 227. "In Praise of Water." A temperance song, which will require some careful study before the words are applied. It should be sung with much life.

Ex. 491. Study in rhythm.

Ex. 492. Imitation, with chromatic notes.

Ex. 493. New use of chromatic notes in the 2d measure.

Song No. 116, p. 231. "The World is not wholly Forsaken." Another song of somewhat greater elaboration; also new chromatic effects.

Ex. 494. New rhythm.

Ex. 495. Imitation and syncopation.

Song No. 117, p. 235. "Morning Thoughts." In the style of a modern English part-song.

Song No. 118, p. 236. "Farewell." Suitable for use at the close of the term of school. It should be rendered with much expression and some freedom of movement.

Ex. 496. Study in syncopation and chromatic notes.

Ex. 497. Imitations.

Ex. 498. Begins in B, but ends in E. This is allowable in a study.

Song No. 119, p. 239. "Come, my Soul!"

Song No. 120, p. 240. "Good Life."

Song No. 121, p. 241. "When all Thy Mercies." Three sacred selections. Others of a similar character will be found in the Reader. These may together be sufficient for school hymns, but few being required.

Pages 242, 243. A table of characters. These have become known in the course of study. They are gathered as a table for reference.

Pages 244, 245. Italian words and phrases that have been brought into general use.

For farther development in four-part chorus or quartet singing, with or without the use of Tenor voices, see other books such as *The High School Collection*, *The Enterpean*, *The Cecilian Series*, *Book IV.*, or *Common School Course, Part IV.*

XXXVIII. THE CECILIAN SERIES OF STUDY AND SONG, BOOK IV.

PART I. — EXERCISES AND STUDIES.

1. THE SCOPE OF BOOK IV.

THIS is the closing book of The Cecilian Series. As it is designed for the use of the upper grammar and lower high school grades, where few Tenors are found, no special part is furnished for those voices. The Alto takes the place of the Tenor, and sings in the same range, thus completing the quartet. Should there be any Tenor voices, they may sing the Alto part, reading it an octave higher, or they may unite with the Bass. The necessary suggestions in the preparatory work in Tune and Time may be found elsewhere. Attention will be called to the exercises and songs that are new, or that require special mention. This will save teachers the trouble of looking over a large field to find the solution of any particular problem that they may desire to solve.

2. THE SERIES OF MELODIC STUDIES.

Preceding the work peculiar to this book are some directions that may serve as a preface or manual. Beginning on p. iv there is a representation of the Major Scale, with and without the prefixed signatures, in all the keys which are in general use. These are so given that all may be able to practise them as scales and to know

them by their real and pitch names. On pages viii, ix, x, and xi, are representations of many kinds of Time. These are explained in preceding sections, where the question of Time is treated in detail.

Pages xii–xviii contain a series of melodic studies. As explained in the paragraph preceding them —

“The exercises are prepared in order to establish the scale representations, and also to show the position of every note in the scale series. The first exercises showed the various series and signatures. These exercises reverse the operation by taking a given note and then going to the key notes of the keys to which it belongs. The figures at the beginning of each exercise indicate the degree of the scale upon which the note is found. Assuming this, it will be an easy task to follow the notes to the end of the exercises. This practice is indispensable to those who would be sure in reading the notes of our different scale representations.”

These melodies differ from those used in the Third Reader for Unchanged Voices and the Third Reader for Mixed Voices of the Normal Music Course, but they all have the same idea in view. As this Handbook is intended as a guide, these melodies are here introduced so that the student may have the material for practice in this important matter, without referring to the different books.

TABLE OF TONE RELATIONS.

(See also the series found in the Third Reader for Mixed Voices.)

The note C.

The musical notation consists of seven systems, each representing a different mode or scale starting on the note C. Each system is numbered 1 through 7. The notation is written on a grand staff (treble and bass clefs) in 4/4 time. The notes are as follows:

- 1. C major scale: C4, D4, E4, F4, G4, A4, B4, C5.
- 2. Dorian mode: C4, D4, E4, F4, G4, A4, B4, C5.
- 3. Phrygian mode: C4, D4, E4, F4, G4, A4, B4, C5.
- 4. Lydian mode: C4, D4, E4, F4, G4, A4, B4, C5.
- 5. Mixolydian mode: C4, D4, E4, F4, G4, A4, B4, C5.
- 6. Ionian mode: C4, D4, E4, F4, G4, A4, B4, C5.
- 7. Aeolian mode: C4, D4, E4, F4, G4, A4, B4, C5.

The notation includes various musical symbols such as clefs, time signatures, and accidentals (sharps and flats) to indicate the specific notes in each mode.

23 24

2 3

25

26

27

The note G.

28 29

7 1

30

2

31 32

3 4

33

5

34

Exercise 34 is a single-staff piece in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The piece ends with a double bar line and a repeat sign.

35

Exercise 35 is a two-staff piece in 3/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The piece ends with a double bar line and a repeat sign.

The note A.

36

Exercise 36 is a two-staff piece in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The piece ends with a double bar line and a repeat sign.

37

Exercise 37 is a two-staff piece in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The piece ends with a double bar line and a repeat sign.

38

Exercise 38 is a two-staff piece in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The piece ends with a double bar line and a repeat sign.

39

4

This system contains measures 39 and 40. Measure 39 is in 3/4 time and contains a sequence of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. Measure 40 is in 3/4 time and contains a sequence of eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3. The bass line in both measures consists of a single eighth note: G2 in measure 39 and C2 in measure 40.

40 41

5 6

This system contains measures 40 and 41. Measure 40 is in 2/4 time and contains a sequence of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. Measure 41 is in 2/4 time and contains a sequence of eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3. The bass line in both measures consists of a single eighth note: G2 in measure 40 and C2 in measure 41.

42

7

This system contains measures 42 and 43. Measure 42 is in 3/4 time and contains a sequence of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. Measure 43 is in 3/4 time and contains a sequence of eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3. The bass line in both measures consists of a single eighth note: G2 in measure 42 and C2 in measure 43.

The note B.

43 44

1 2

This system contains measures 43 and 44. Measure 43 is in 2/4 time and contains a sequence of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. Measure 44 is in 2/4 time and contains a sequence of eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3. The bass line in both measures consists of a single eighth note: G2 in measure 43 and C2 in measure 44.

34

6

35

7

The note A.

36

37

1

2

38

3

39

4

Detailed description: This block contains the first system of music, exercise 39, measures 1 through 4. It is written for piano in 3/4 time. The treble staff begins with a key signature of one sharp (F#) and a common time signature of 3/4. The melody consists of eighth and quarter notes. The bass staff, indicated by a '4' below the first measure, follows a similar rhythmic pattern with eighth and quarter notes. The system concludes with a double bar line.

40 41

5 6

Detailed description: This block contains exercises 40 and 41, measures 1 through 6. Exercise 40 (measures 1-4) is in 2/4 time with a key signature of one sharp (F#). The melody in the treble staff features eighth and quarter notes, while the bass staff (marked with a '5') provides a supporting line. Exercise 41 (measures 5-6) continues in the same key and time signature, with the treble staff melody and bass staff (marked with a '6') accompaniment. The system ends with a double bar line.

42

7

Detailed description: This block contains exercise 42, measures 1 through 7. It is written in 3/4 time with a key signature of two flats (Bb and Eb). The treble staff melody uses eighth and quarter notes, and the bass staff (marked with a '7') provides accompaniment. The system concludes with a double bar line.

The note B.

43 44

1 2

Detailed description: This block contains exercises 43 and 44, measures 1 through 2. Exercise 43 (measures 1-2) is in 2/4 time with a key signature of one sharp (F#). The treble staff melody includes eighth and quarter notes, and the bass staff (marked with a '1') provides accompaniment. Exercise 44 (measures 3-4) continues in the same key and time signature, with the treble staff melody and bass staff (marked with a '2') accompaniment. The system ends with a double bar line.

45 46

3 4

47

5

48

6

49 50 The note C#.

7 2

51

Exercise 51 consists of four measures in 2/4 time. The key signature has one sharp (F#). The melody in the treble clef starts on G4, moves to A4, B4, and C5, then descends to B4, A4, and G4. The bass line starts on G3, moves to A3, B3, and C4, then descends to B3, A3, and G3. A triplet of eighth notes (G, A, B) is marked with a '3' in the first measure of the bass line.

52

Exercise 52 consists of four measures in 2/4 time. The key signature has one sharp (F#). The melody in the treble clef starts on G4, moves to A4, B4, and C5, then descends to B4, A4, and G4. The bass line starts on G3, moves to A3, B3, and C4, then descends to B3, A3, and G3. A triplet of eighth notes (G, A, B) is marked with a '5' in the first measure of the bass line.

53

Exercise 53 consists of four measures in 2/4 time. The key signature has one sharp (F#). The melody in the treble clef starts on G4, moves to A4, B4, and C5, then descends to B4, A4, and G4. The bass line starts on G3, moves to A3, B3, and C4, then descends to B3, A3, and G3. A triplet of eighth notes (G, A, B) is marked with a '6' in the first measure of the bass line.

54

Exercise 54 consists of four measures in 2/4 time. The key signature has one sharp (F#). The melody in the treble clef starts on G4, moves to A4, B4, and C5, then descends to B4, A4, and G4. The bass line starts on G3, moves to A3, B3, and C4, then descends to B3, A3, and G3. A triplet of eighth notes (G, A, B) is marked with a '7' in the first measure of the bass line.

The note D#

55

Exercise 55 consists of four measures in 2/4 time. The key signature has one sharp (F#). The melody in the treble clef starts on G4, moves to A4, B4, and C5, then descends to B4, A4, and G4. The bass line starts on G3, moves to A3, B3, and C4, then descends to B3, A3, and G3. A triplet of eighth notes (G, A, B) is marked with a '3' in the first measure of the bass line.

56

Exercise 56 consists of four measures in 2/4 time. The key signature has one sharp (F#). The melody in the treble clef starts on G4, moves to A4, B4, and C5, then descends to B4, A4, and G4. The bass line starts on G3, moves to A3, B3, and C4, then descends to B3, A3, and G3. A triplet of eighth notes (G, A, B) is marked with a '6' in the first measure of the bass line.

57 58 The note E#.

7 7

59 The note F#.

I

60 61

2 3

62

5

63 64

6 7

The note G#.

65

2

66

3

67

6

68

7

The note A \sharp .

69

3

70

7

The note D \flat .

71

1

72

4

73

5

Musical score for measures 73-76. The key signature has one flat (B-flat). The time signature is 4/4. The melody in the right hand consists of eighth and sixteenth notes. The bass line in the left hand is marked with a '5' and consists of eighth and sixteenth notes. The piece ends with a double bar line.

The note E^b

74

1

Musical score for measures 74-77. The key signature has one flat (B-flat). The time signature is 4/4. The melody in the right hand includes a half note E-flat. The bass line in the left hand is marked with a '1' and consists of eighth and sixteenth notes. The piece ends with a double bar line.

75

76

2 4

Musical score for measures 75-78. The key signature has one flat (B-flat). The time signature is 4/4. The melody in the right hand consists of eighth and sixteenth notes. The bass line in the left hand is marked with '2' and '4' and consists of eighth and sixteenth notes. The piece ends with a double bar line.

77

5

Musical score for measures 77-80. The key signature has one flat (B-flat). The time signature is 4/4. The melody in the right hand consists of eighth and sixteenth notes. The bass line in the left hand is marked with a '5' and consists of eighth and sixteenth notes. The piece ends with a double bar line.

The note G \flat .

78 79

6 1

80

4

The note A \flat .

81 82

1 2

83

4

84

5

85 The note B \flat .

1

86

Musical score for measures 86-87. The key signature has one flat (B-flat). The time signature is 2/4. The melody is in the treble clef, and the bass line is in the bass clef. Measure 86 contains a whole note chord (B-flat, D) in the treble and a half note chord (B-flat, D) in the bass. Measure 87 contains a whole note chord (B-flat, D) in the treble and a half note chord (B-flat, D) in the bass. The piece ends with a double bar line.

87

88

Exercise 88 consists of four measures in 3/4 time. The key signature has one flat (B-flat). The melody in the treble clef starts on G4, moves to A4, Bb4, C5, D5, E5, F5, and ends with a whole note G5 marked with an asterisk. The bass line in the bass clef starts on Bb3, moves to C4, D4, E4, F4, G4, A4, and ends with a whole note Bb4 marked with an asterisk. A finger number '4' is written above the first note of the bass line.

89

Exercise 89 consists of four measures in 4/4 time. The key signature has one flat (B-flat). The melody in the treble clef starts on G4, moves to A4, Bb4, C5, D5, E5, F5, and ends with a whole note G5. The bass line in the bass clef starts on Bb3, moves to C4, D4, E4, F4, G4, A4, and ends with a whole note Bb4. A finger number '5' is written below the first note of the bass line.

90

Exercise 90 consists of four measures in 2/4 time. The key signature has one flat (B-flat). The melody in the treble clef starts on G4, moves to A4, Bb4, C5, D5, E5, F5, and ends with a whole note G5. The bass line in the bass clef starts on Bb3, moves to C4, D4, E4, F4, G4, A4, and ends with a whole note Bb4. A finger number '6' is written above the first note of the bass line.

91

The note C \flat .

Exercise 91 consists of four measures in 3/4 time. The key signature has two flats (B-flat and E-flat). The melody in the treble clef starts on G4, moves to A4, Bb4, Cb5, D5, E5, F5, and ends with a whole note G5. The bass line in the bass clef starts on Bb3, moves to C4, D4, Eb4, F4, G4, A4, and ends with a whole note Bb4. A finger number '4' is written above the first note of the bass line.

3. ANALYSIS OF EXERCISES AND STUDIES.

On pages xix and xx there is an explanation of the Chromatic Scale, and the way in which it may be studied or taught.

The exercises beginning on page xxi are the real commencement of the special work of the book. They are of the same character as those in the Second Reader after the introduction of the F clef.

Exs. 1-7 are diatonic, using the half pulsation. The voices employed are Soprano, Alto, and Bass.

Ex. 2 has the descending scale in the Bass.

Ex. 4 has the descending Major Scale, but with a new harmony belonging to the family of sequences.

Ex. 6. The introduction of the half note on the second pulsation does not indicate an accent. Sing such notes softly, unless a special accent is indicated.

Ex. 7. A study in F.

Ex. 8 has a modulation into C.

Ex. 9. Scale work.

Ex. 10. In this exercise the melody of the upper part is imitated in the lower voice.

Ex. 11. Six-part measure in quarter notes.

Ex. 12. Choral-like harmony.

Ex. 13. A continuous movement of eighth notes. A chromatic #1 appears.


Ex. 14. Free introduction of discords in the 2d, 4th, 6th, and 7th measures.


Ex. 15. Descending scale in lower voice. Short, detached notes. Use the syllable "lä" to give them distinctness.

Ex. 16. A figure in the Bass.

Ex. 17. An irregular number of measures not unfrequently met.

Exs. 18, 19, 20, 21. Melodic studies in different movements.

Ex. 22. Met. 72 =  A rapid movement in six-part measure, beginning on the sixth pulsation. Never forget the mensural accents.

Ex. 23. This form is often seen in the older church music. Do not make the rate too slow. Met. 76 = 

Ex. 24. Use the syllable "lä" in order to articulate the repeated notes clearly. This may be well in any cases of similar notes.

Ex. 30. The eighth notes are printed separately to show that there is no difference in value.

Ex. 31. Chromatic #4 (F#), not a modulation.

Ex. 32. Chromatic b7 (Bb), not a modulation.

Ex. 33. Chromatic #1 (G#), not a modulation.

Ex. 34. Chromatic #1 (D#), and b7 (Cb) — not modulations.

Ex. 35. Chromatic b3 (Bb), not a modulation.

Ex. 36. Chromatic #5 (C#) and #1 (F#), not modulations.

Ex. 37. Chromatic #6 (E#), not a modulation.

Ex. 38. Chromatic $\flat 6$ ($C\flat$), not a modulation.

Ex. 39. Chromatic $\flat 2$ ($D\flat$), not a modulation.

Ex. 40. Chromatic $\flat 3$ ($D\flat$) and $\flat 5$ ($F\flat$), not modulations.

Ex. 41. Chromatic $\sharp 2$ ($G\sharp$) and $\sharp 4$ ($B\sharp$), not modulations.

Ex. 42. Chromatic $\flat 7$ ($G\flat$), not a modulation.

Ex. 43. Chromatic $\sharp 5$ ($B\sharp$), not a modulation.

Ex. 44. Chromatic $\sharp 4$ ($E\sharp$) and $\sharp 2$ ($C\sharp$), not modulations.

Exs. 45, 46, 47. These show quarter divisions of the pulsation.

Ex. 48. Chromatics 6 ($C\sharp$), $\sharp 1$ ($E\sharp$), and $\sharp 2$ ($F\sharp$). Notice the contrast in time between the 6th and 7th measures. Use the pendulum.

Ex. 49. This needs especial practice in measures 1-3 and 5-7. Do not shorten the rests. The second half of the study has a motive which is imitated.

Ex. 50. Study in time. It contains syncopations and $\sharp 4$ ($B\sharp$) as a chromatic.

Ex. 51. Quarter pulsations.

Ex. 52. $\sharp 4$ ($D\sharp$).

Ex. 53. This contains some divisions of the measure that at first are very trying. They occur in the 1st and 2d measures. Compare the 2d and 3d pulsations, and make the two clear to singer and listener. With the pendulum and Time-names the solution is very simple. The measures should be repeated many times, at first

slowly and afterwards at a faster rate. $\flat 6$ ($E\flat$). In ordinary chorus or solo singing these rhythmic tunes are rarely mastered.

Ex. 55. In the Minor Mode. This has been thoroughly explained in preceding sections.¹ The progression, E, $F\sharp$ ($\sharp 4$), $G\sharp$ ($\sharp 5$), and A, is a part of the so-called Melodic form. If the Minor Scales are not known, these four notes may be sung as 5, 6, 7, and 8 of the Major Scale. The key is *a*.

Ex. 56. This is in *e*, the relative minor of G. The chromatics are $\sharp 2$, $\sharp 4$, and $\sharp 5$.

Ex. 57. In *b* with $\sharp 5$ and $\sharp 1$. Singers should become so familiar with the Minor Scales and keys as to find it no longer necessary to go to the relative Major for a solution of their peculiar characteristics. It is true that they have certain foreign chromatic notes, but, these being known, the key should be spoken of as *a*, *b*, *d*, or *f* Minor, designating only the form of the scale that is used, as: normal, harmonic, melodic, or combined (mixed) form. The only thing in common is the signature, which gives the fixed sharps and flats, the foreign notes being always designated.

Learn to know the different forms of the Minor Scales when they are sung or played.

If the teacher has the requisite skill, she may sing one of the forms and may call upon the class to name the particular variety of the Minor Scale that they have heard. If she cannot do this she may

¹ See pp. 131-141.

call upon the most expert singer in the class to act as her agent or proxy. She will rarely fail to find some one who can do this. It would be well for the teacher to study with great care the section upon the Minor Scales and their representations.¹

Ex. 58. In *f*, #2 and #5.

Ex. 59. In *c*, #5 and #2.

Ex. 60. In *d*, #5.

Ex. 61. In *g*, #5.

Ex. 62. In *e*, #5.

Ex. 63. In *f*, #5.

This completes the series of preparatory studies. Attention is called to Book III., where a large number of studies and exercises may be found. Books III. and IV. have been issued in one volume, so that a wide range of work may be followed.

XXXIX. THE CECILIAN SERIES OF STUDY AND SONG, BOOK IV.

PART II. — PART SONGS AND CHORUSES.

IN selecting the compositions for this collection, an endeavor has been made to bring together such characteristic works as will be beneficial in reading, and afford variety for study. In referring to them in this Handbook, mention is made of the peculiar qualities of nearly every song, giving in this way hints to teachers that may interest them and perhaps lead to farther inquiry or research in other directions with reference to this subject. Simple prettiness of melody or harmony, in order to gain ephemeral popularity, has not been the aim of the author in making this compilation. It is hoped, on the contrary, that the music is of such a character as will not only give pleasure to the singers, but also induce

them to make many repetitions without weariness.

Page 5. "The Bird's Song." A real folk-song of southern Germany. Many of these melodies have been handed down from father to son, the origin being unknown. They frequently have been lost, had it been otherwise they would long ago have disappeared.

Page 6. "Everlasting." Another musician, and Korb's work is well matched. Study these and other songs they may be very well understood.

Page 7. "Song with Chorale." This is a melody of the 16th century, and is interesting by its simplicity. A chorale of the 16th century. A melody of the 16th century. How few we have seen who have not seen the melody. The melody is very simple and yet it is very well understood.


¹ See pp. 131-141.

Page 8. "Oh, how Lovely is the Morning." Chorus from a once very popular opera, "The Swiss Family" by Weigl (1766-1846). An interesting series of modulations, with a not commonplace rhythm.

Page 10. "Spring Greeting." It is a good illustration of Schumann's strange and interesting forms of rhythm. Study to sing the song with an even accent and very strictly in time. After this has been done the slight changes can be taken up and brought into prominence.

Page 11. "Love's Star." Melody by von Weber. The rhythm of the melody almost suggests four instead of two part measure. There are many compositions in which the subordinate accent is felt. Theorists have written upon this subject, but in most cases it seems as if the composer did not care to go outside of the well-established Time-signatures. Four-eight measure should become as familiar as four-four, making the first suggestive of a quicker movement. As an example of these old-fashioned ideas may be mentioned the use of C with a line through it to indicate two-part measure. It is much better represented by $\frac{2}{4}$ in the usual way. There are many customs of this kind that should be abolished. Schumann has helped this matter forward in many ways, and to him we are indebted for new Time-signatures and forms of rhythm. These new Time-signatures need not be merely far-fetched inventions; they may be necessary changes

to express ideas in rhythm and mensural accent.

Page 12. "Come now and Haste Away." Met. 112 =  A characteristic folk-song from Italy. It will be noticed how strongly national peculiarities express themselves. Do not take the movement slowly or heavily. It should have life.

Page 13. "Over the Stars." If Abt is not to be reckoned in the front rank of composers, he should be placed in a high position for the service he has rendered those who are not students, but simply lovers of melody. The greatest masters have written tunes easily sung and remembered. It is a rare faculty, and given to but few. He has served his art the most faithfully who has done this most frequently.

"Painters and sculptors are not allowed to have reveries in marble and colors, and composers who love fame and influence will beware of putting fog into form and calling it substance."

Melodies may be classified in divisions like the following:—

1. The melodies, chiefly "jingle," which catch the ear, generally with annoyance. Fortunately they die quickly and are forgotten.

2. The tunes that are manufactured with wearisome labor, and which are without freshness or inspiration. These may not sound badly, and they are written in strict observance of theoretical rules. They

are forced and unnatural. They have a temporary life, and they interest the student for a while, but there their mission ends.

3. The great and inspired melodies. To this class the great masters have all contributed. Some of these melodies do not make an instant appeal, but they leave impressions that are ever fresh. They constitute a fund that never can become tiresome. Their national characteristics are clearly shown and are easily perceived.

Page 14. "Were I the Nightingale." A pleasing melody of the folk-song class, arranged with a vocal accompaniment. It will interest if tunefully sung. The lower B \flat may be taken for the last note.

Page 15. "O Welcome, fair Wood." This is an arrangement, with added voices, of a well-known composition by Robert Franz, the last of the great song writers. The melody is fresh and charming, and more indicative of spontaneity than many others. It will require care in the study, owing to the peculiar modulations.

Page 16. "The Lullaby." Stephen Storace, the composer, was born in London in 1763, and there he died in 1796. He studied in Italy, and was for a while in Vienna with Mozart, whose influence is seen in his writing. He composed many English operas and did much for the advancement of music in that country. His music was very popular for many years, and this simple composition still holds a place.

Page 18. "Softly the Echo." An ar-

range-ment from Rossini (1776-1855), who was endowed with genius to a greater extent than many of his contemporaries. Gifted beyond most with melody and invention in harmony, with more thorough education he would easily have gained the highest rank. As it was, he often wrote carelessly and rapidly. His music will live on account of the rare beauty of the melodies and harmonies. He thoroughly understood the human voice, and his music is always the delight of singers.

Page 22. "Love in May." An arrangement of an old *chanson*. It is quaint and pleasing in style.

Page 23. "I Chose a Star in Heaven." A simple quartet or semi-chorus.

Page 24. "Fairy Chorus." Arranged from a composition by Verdi (born in 1813), who is undoubtedly the greatest Italian composer of our time. Although an octogenarian he has recently written his greatest work, an opera, "Falstaff." This is an unprecedented labor for a man of his age.

Page 28. "The World an Orchestra." Friedrich Heinrich Himmel (1765-1814) was a popular composer for the church and stage, and his music is melodious and pleasing. Most of it, however, has disappeared. This quartet is a pleasant setting of a humorous poem by Kotzebue.

Page 30. "The Silent Moon is Beaming." An arrangement from Rossini. The chorus shows two of the composer's very natural but somewhat distant modulations.

Page 31. "Praise of Singing." Much can be said on this subject, and it should be expressed with a will. The accompaniment will also add to the effect.

Page 33. "Through Field and Beechen Forest." A breezy song.

Page 34. "Sunshine." Mary Howitt loved the sunshine. For her sake and what she did for children, sing the song in the right spirit.

Page 36. "The Little Mermaid." A quartet in the German manner.

Page 37. "Lilies White and Roses Red." There are occasions in school life where this pathetic little poem will find a place.

Page 38. "The Rain." Study in rhythm. The first notes are a key to the whole. The Time-names will settle the question of divided pulsations.

Page 39. "Where the Bee Sucks." An imitation of the old English style. It will need care in the exact rendering of the effects in time. It should at first be vocalized, using the pendulum.

Page 41. "Good Night." Körner, the German patriot, in his short life (1791-1813), contributed many poems that were chosen by musicians for a setting. This chorus should be taken slowly and carefully. As much depends upon the manner as the matter, and considerable freedom may be taken in the rendering.

Page 42. "The Floweret of the Heather." Another setting of one of Abt's melodies.

Page 43. "Adieu." A typical German folk-song. It well illustrates the Tone-color seen in these popular melodies.

Page 44. "Spring Song." A study in rhythm. Observe the Time-signature and give the accents very exactly.

Page 45. "The Pilgrim's Song." Arrangement of a song by Mendelssohn. He had a short life (1809-1847), but a busy one. With ample learning, he yet contributed a greater number of melodies, that have been, and continue to be, esteemed alike by the learned and unlearned than any other modern composer. Could a higher claim be made for many composers? This song is quaint and beautiful. Paul Flemming, the writer of the words, lived from 1609 to 1640.

Page 46. "Boat Song." Arrangement of a melody by Mozart.

Page 47. "Ring out with Voices Clear and High." A bright setting of a poem by Claudius (1740-1815), a popular poet of Germany. Several poems by him may be found in the books of the different music courses which form the basis of this Handbook. It will be seen that care has been taken to give place to no unworthy rhymes. The author feels that a great responsibility has rested upon him in the selection of words, whose sentiment shall give strength and beauty to the musical part of the child's school life.

Page 48. "O Dream of Love." Daniel François Esprit Auber (1782-1871), one of the greatest French composers, was

born in Caen, and died in Paris during the terrors of the Commune. He wrote many operas, in fact was the last great representative of the *Opéra Comique*. He was a pupil of Cherubini, and was really a learned composer, though he made no display of his learning. His opera "Masaniello," from which this chorus was taken, is the work of a master. Wagner acknowledges his merit as a writer for both voices and instruments.

Page 49. "Forsaken." A characteristic Carinthian melody by Koschat. It is in the style of a folk-song. The melody of the Alto part, especially during the first eight measures, should be sustained and somewhat prominent.

Page 50. "Slumber Song." A rare melody by von Weber. The editor has taken the composer's accompaniment as a setting for voices. There are remarkable progressions in the harmony. Teachers will never weary of this rare melody, if they will but take the trouble to have it rendered accurately and tunefully. The result will leave an indelible impression upon the mind.

Page 51. "The Good Comrade." This old German song is by no means unsuitable for Decoration Day. There is a touching pathos in the poem.

Page 52. "Praise of Tears." Franz Schubert, in his short life (1797-1828) showed himself to have been one of the greatest musicians who ever lived. With but few educational advantages he wrote,

in almost every form of musical composition, a number of works, the clerical labor of transcribing which would have sufficed for an ordinary life. It seems almost impossible for one man to have achieved such an herculean task. And this was done under the pressure of a poverty which arouses our pity. One can hardly understand how Vienna could have so neglected her only native musician. He had to resort to the most trying conditions to continue his work. Liszt says, "He was the most poetical musician that ever was." For this one song here given, more money has probably been received by music publishers than poor Schubert ever saw in his whole life.

Page 54. "May is here." An arrangement of a German part song for solo, semi- or full chorus. This may be made very effective in the contrasts. Attention is called to the modulation into F in an unusual way. It follows the form sketched in a preceding section.

Page 55. "Friendship." A very easy three-part chorus.


Page 56. "Ever Singing." A fine illustration of the folk-song. It would be difficult to define its peculiarities. It may be described as producing a community of feeling on the part of the singers.

Page 57. "Fisher's Song." Arranged elsewhere in another form. It is here enlarged and given with an appropriate piano accompaniment.

Page 60. "Red Leaves." An Eng-

lish part-song by Elizabeth Sterling, rearranged.

Page 62. "The Hunter." Anton Gregor Rubinstein was a native of Moldavia, born in 1829, died in 1894. He was a distinguished composer, and one of the greatest pianists that ever lived. This duet would not be effective without an accompaniment, and is appropriate for use on special occasions.

Page 64. "In a Gondola." Met. 132 =  The movement is like that of the Barcarolle, or Italian boat song. It requires a soft and delicate accompaniment.

Page 67. "Hunter's Song." A familiar German part-song.

Page 68. "The Brook's Lullaby." This is the last of a series of twenty songs called "Die schone Müllerin." (The pretty Maid of the Mill), by Schubert, all of which are melodic gems. The series tells a very pathetic story, which is closed by the death of the girl's lover, who is drowned in the brook.

Page 70. "The Village Wedding." An arrangement of a chorus from the opera "Martha." It tells its story. Friedrich von Flotow was born in Mecklenburg in 1812, and died in 1883. He was a composer of light and generally popular operas. This one, "Martha," was at first considered a rather commonplace work, but it afterward attained a remarkable popularity, and has been sung all over the world.


Page 72. "Softly now the Shadows

Fall." An effective trio by Mr. Leonard B. Marshall, who has for many years been a successful teacher of music in public schools.

Page 74. "The Dawn of Day." Samuel Reay, (1828-). An English organist and composer.

Pages 76, 77, 78. Five selected Rounds and Canons. The Round is sung in unison, and is so called because the performers begin at regular periods and return from the conclusion of the melody to its commencement, so that it continually passes round and round. It is a favorite form of composition in England, and English musicians have written numerous specimens. They are often sung at social gatherings. The oldest known example is "Summer is a-cumen in," which dates from the middle of the 13th century. This may be found in the *Ædean Collection*, p. 178. The Canon is like the Round, but its intervals are exact while those of the Round are somewhat free.

Page 79. "Wanderer's Evening Song." Another duet by Rubinstein.

Page 82. "Forth to the Battle." Said to be a Welsh melody. It is a bright and inspiring vocal march. The direction "In march time" in this case might be indicated by the Metronome at 100 = ; a rate a little slower than usual, owing to the dotted eighth and sixteenth notes, which should be clearly defined.

Page 84. "Tyrolese Chorus." A lovely melody by Rossini, who has here caught

the color of the Swiss song. It will always remain fresh and beautiful, and will hold its place in the love of the people.

Page 90. "Behold the Morn." If Rossini caught the spirit of the Swiss music, Auber as surely found all the color of the Italian Barcarolle, or boat song. The two compositions may cer-

tainly be looked upon as most successful examples of the manner in which a national spirit has been caught by foreign writers. — Rossini an Italian, and Auber a Frenchman.

Page 94. "A Summer Day." A pleasant idyl in music, charmingly written, and well adapted for school use.

XL. THE CECILIAN SERIES OF STUDY AND SONG, BOOK IV.

PART III. — OCCASIONAL SONGS.

PAGE 97. "The Breaking Waves Dashed High." An appropriate selection for the celebration of "Forefathers' Day." The music (melody) was composed by Miss Browne, a sister of Mrs. Hemans.

Page 98. "A Cup of Cold Water."

Page 100. "Come, let us Sing." Two temperance songs.

Page 101. "Home, Sweet Home." John Howard Payne, the poet, was born in New York, June 9, 1791, and died in Tunis, Africa, April 9, 1852. He went upon the stage in 1807, and in 1813 went abroad, where he was very successful in his profession. He afterwards gave up the stage, and wrote, translated, and adapted about fifty plays. The words of "Home, Sweet Home" were written in Paris, and were first sung in London, in 1823, having been introduced by Sir Henry Rowley

Bishop (1786-1855) into his opera "Clari, the Maid of Milan." Bishop was then manager of Covent Garden Theatre. He was knighted in 1842. It seems now to be settled that Bishop wrote this melody. It was for a long time supposed to be of Sicilian origin, but that appears to be disproved. Bishop wrote many compositions, some of which still retain their popularity. They are largely English glees and songs. His music was distinctly English and his melodies were good, but the harmonic basis was too simple and commonplace for our time.

Page 103. "Song for Arbor Day." It is to be hoped that this holiday may be continued, and that the custom of planting trees may prevent the necessity of doing so after the land shall have become bare, arid, and unfruitful.

Page 104. "Arbor Day Invocation."

Page 105. "The Heroes' Greeting." An inspiring song appropriate for Memorial Day, written by Mr. Charles E. Boyd, who is well known as a teacher of music in public schools.

Page 106. "In Memoriam." A selection for Memorial Day.

Page 108. "Commencement Day." Written for the High School in San Diego, California.

XLI. THE CECILIAN SERIES OF STUDY AND SONG, BOOK IV.

PART IV. — NATIONAL AND PATRIOTIC SONGS.

PAGE 112. "My Country, 'tis of Thee." The melody is the national song of England. It was first sung in public by Henry Carey in London, 1740. He is supposed to have been the author, but it is not absolutely certain. It has been adopted, temporarily, as our national song. The words were written in 1832, by Rev. Dr. Samuel Francis Smith, who died in 1895.

Page 114. "The American Flag." A new setting of Drake's poem. Joseph Rodman Drake was born in New York in 1795, and died there in 1820. The melody contains no chromatic notes, and can, therefore, be easily sung by singers of little cultivation.

Page 115. "Hail Columbia." The music was an air entitled "The President's March" and was written by — Fyles, a bandmaster, in honor of General Washington, on his visit to St. John's theatre in New York in 1789. Joseph Hopkinson (1770-1842), the author of the words,

was the son of Francis Hopkinson, one of the signers of the Declaration of Independence.

Page 118. "O Spirit of the Nation, Come." Met. 84 = $\frac{1}{2}$. The effect will be improved if there are Tenors to sing the Alto notes.

Page 119. "Ark of Freedom." May be sung as a Trio or Round for equal voices. A strong patriotic song.

Page 120. "Charles John, our Brave King." The national song of Sweden.

Page 121. "God the All-terrible." The national air of Russia has hardly its equal among patriotic songs. It has strength and dignity, and all the requisite Tone color to make it complete. The author of the words to which the air is here set, Henry Fothergill Chorley, was a noted English journalist, author, and art critic. He was an intimate friend of Mendelssohn. His books, "Modern German Music," and "Thirty Years' Musical Recollections," are valuable contributions

to the art. He was born in 1808 and died in 1872. His words are used here so that the music may come into more general use.

Page 122. "Lewie Gordon." A Scotch Jacobite song, and full of character. It is worthy much careful study.

Page 123. "Let Him in whom old Dutch Blood Flows." Holland has a fine national song, sturdy and strong.

Page 124. "The Watch by the Rhine." It would be hard to say whether the song is Prussian or German. In any event it creates enthusiasm in our day, and is a fine patriotic air.

Page 126. "Switzerland." A Swiss song only in style and sentiment.

Page 128. "To Fatherland." A patri-

otic song. The sentiment is general in its application.

Page 130. "'Tis the Last Rose of Summer." Moore wrote the words, and sang them for many years to his own accompaniment. The origin of the melody, though presumably Irish, is somewhat obscure.

Page 131. "Bird of the Wilderness." The words were written by a true Scotchman and are set to a Scotch air. The two in combination are especially pleasing.

Page 132. "Afton Water." This is found in the best collections. The air was said to have been chosen by Burns to fit his own words.

Page 133. "When the Snow Wreaths Melt." A real Tyrolese song.

XLII. THE CECILIAN SERIES OF STUDY AND SONG, BOOK IV.

PART V. — SACRED SONGS.

PAGE 134. "God is my Song." One of a series of sacred songs, by Beethoven. This is a special arrangement.

Page 135. "Lead us, Heavenly Father." One of the few hymn tunes by Gounod. Would there were more! They would help to raise church music from sentimental doggerel into a realm of beauty.

Page 136. "God Comes with Succor Speedy." The author hopes to be for-

given for arranging a part only of a composition by Mendelssohn. He can only say that it suffers but little by abbreviation.

Page 137. "The Lord Descended from above." An energetic and stirring hymn of the old style, adapted to a melody taken from an anthem by Farrant.

Page 138. "My Soul, be on thy Guard." An unusually fine choral, the author of which is, unfortunately, unknown.

Page 138. "My Soul, Awake." An

exceptionally fine English hymn tune. When sung in a bold and confident manner by a large number of voices in unison the effect is inspiring. It requires a skilled accompanist. The harmonies will create a surprise. They should be played in a broad and sustained manner.

Page 139. "Now with the rising golden Dawn." An English hymn tune, with an unusually simple and flowing melody. Samuel Webbe (1740-1817). The author has always preferred to take the first line of the hymn as the name. Many of the names ordinarily given are almost ludicrous, and must have puzzled the brains of the writers to invent them. It would be preferable always to sing the same melody to the hymn.

Page 140. "God is my Strong Salvation." One of the great German chorals. Sing in a bright way, placing the Metronome at 92 = ♩.

Page 141. "In Heavenly Love Abiding." Samuel Sebastian Wesley, born 1810, died 1876, was a fine composer and organist, and added much to the English church music repertory. His compositions are of the first rank.

Page 142. "Holy, Holy, Holy." The composer, Rev. John Bacchus Dykes, was born in 1823 and died in 1876. It is difficult to account for the growing popularity of Dr. Dykes' music, but it is a cause for rejoicing. The melodies are strong and the harmonies far removed from commonplace. There is hope for

the future when such tunes are sung from choice.

Page 143. "Grant us thy Peace, Lord." Edward John Hopkins was born in Westminster in 1818. He has long been the organist of the Temple Church in London. His church services are of a high order, and his playing is the delight of all who are fortunate enough to hear him.

Page 144. "O Paradise." Joseph Barnby, the composer, was born in 1838, and died in London, February, 1896. He was one of the best of modern English composers. He had a freshness of melody and harmony peculiarly his own. "O Paradise" is a rare hymn tune that has gained a widespread and deserved popularity; but Barnby has written many greater things, such as services, anthems, and songs, that will not be forgotten.

Page 144. "Now Thank we all our God." Johann Crueger (1598-1662). Another of the great German chorals, that, after a life of nearly 300 years, is still as fresh and strong as at the beginning.

Page 146. "O God, the Rock of Ages." An arrangement of an instrumental composition by Beethoven. The editor deprecates using, for the church, music which is associated with secular words; but in a composition like this an appeal is made through the language of music that brings nothing else with it.

Page 147. "Lead, Kindly Light." These words of Cardinal Newman's (1801-1890), have received a fine setting at Dr.

Dykes' hands, and the hymn is becoming very generally known.

Page 148. "Holy, Holy, Holy." A quartet taken from Spohr's oratorio, "The Last Judgment." It is here arranged without a Tenor part. Louis Spohr was born at Brunswick in 1784, and died at Cassel in 1859. He was a great composer and distinguished violin player, and founded a school for his instrument. He was a masterly performer, and for years was the great solo player of Europe. He visited England several times, and made professional tours over the continent. He wrote several oratorios and a great number of instrumental compositions.

Page 150. "Suppliant, lo, thy Children Bend." Adapted from Mozart's Twelfth Mass.

Page 150. "Heavenly Father, Sovereign Lord." Prayer from Mendelssohn's oratorio "Elijah," with added parts taken from the notes of the accompaniment. Notice the simplicity of the melody.

Page 151. "The King of Love." One of the best of Dykes' melodies. The American musical world should thank the English church for offering to its musicians encouragement to produce fitting compositions for its service. This has been a real gain, and will in time counteract the injurious effect of the unmusical and ungrammatical doggerel that has of late years been thrust upon the Church. Surely, the Church should have correctly written music of a devotional character; but the larger

part of the church music that is heard at present is so offensive to a properly constituted individual as to drive him away from participating in it, or even listening to it.

Page 152. "Awake, my Soul." A fine morning hymn.

Page 152. "Holy, Holy, Holy, Lord." A fine tune. John Sebastian Bach (1685-1750) was one of the greatest musicians who ever lived. His life was uneventful. The last twenty-seven years were spent in Leipzig, where he was the Cantor at St. Thomas' School. No composer has equalled him as a contrapuntist, and all musicians hold him in reverence.

Page 153. "Now that the Sun is Beaming." An English hymn tune. Samuel Webbe (1740-1816) was a prominent organist and composer.

Page 154. "The Lord my Pasture shall Prepare." A new setting of Addison's poem. It is for unison chorus with accompaniment.

Page 155. "God of our Fathers." Choral melody in unison.

Page 156. "O God, most High." A short anthem by Maximilian Stadler, a German composer, 1748-1829.

Page 157. "Come, thou Almighty King." A popular tune by Felice Giardini (1716-1796), a gifted musician and an eminent violinist. He went to London, where he wrote and directed for many years.

With this hymn closes the last book of

The Cecilian Series of Study and Song. For further study, attention is called to the compilations prepared for the use of advanced choirs and choruses, — "The Euterpean," "The High School Collection," and "The Aœdean Collection," Part-Songs for Female Voices. The last is a compilation of part songs and compositions of a similar character.

George Eliot writes: "To be a poet is to have a soul so quick to discern that no shade of quality escapes it, and so quick to feel, that discernment is but a hand playing with finely-ordered variety on the chords of emotion, — a soul in which knowledge passes instantaneously into feeling, and feeling flashes back as a new organ of knowledge."

Is that not also true of the musician?

XLIII. THE THIRD READER FOR MIXED VOICES.

1. INTRODUCTORY SUGGESTIONS.

IN this book is found the climax of the distinctive work of the Normal Music Course. The different compilations that follow it are illustrative works. The ground passed over in the five Normal Music Readers only serves to prepare the student to understand the written language of music as brought into use for voices. The High School compilations again prepare for more extended chorus work in Oratorios, Masses, and Operas.

The exercises and songs of this Third Reader are without accompaniments, and best serve their purpose in this form. Even when accompaniments are brought into use, it should only be done after the vocal parts are clearly understood. Players are greatly tempted to offer the tones of an instrument for imitation, but this cannot be too strongly deprecated, as it deprives the singers of the mental study which will best fit them for the enjoyment of music.

Nothing can equal the living instrument when it is properly trained.

This book is designed for the upper grammar grades. In these grades there will always be found pupils whose voices are changing, or have already settled into a lower octave. These singers are nearly all Basses. The few who can reach the lower Tenor range are frequently not Tenors in quality, but Baritones. It will do them no harm, during the remainder of their grammar school life, to sing in a lower range, in unison with the Bass. Books with Tenor parts have, however, been prepared, and mention of them will be made hereafter.

"Absolutely tuneful singing must be the aim, and to secure this the tones of the Major Scale must be fixed as positive facts. After the succession as a scale is sure, comparisons should be made in conjunction with other notes. Such comparisons or contrasts made through combinations with other Major,

the Minor, and Chromatic scales will, if carefully practised, serve to correct any tendency to deviations from the true pitch.

"When true intonation has been attained in the preparatory studies, we would advise a *silent* study of the *notes* of the song, testing the same afterwards by singing them. Treat the songs in the same way before using the words. In doing this careful attention should be given to the accents and rhythm. The words of the song may then be taken up, their sentiment and meaning explained, and then applied to the music which has been prepared. After all this has been accomplished, we should advise singing, as far as may be possible, the song from memory, making every requisite light and shade. A chorus studied and sung in this manner will produce an effect that is fresh and seemingly spontaneous, arousing in the listeners sympathy *with* rather than *for* the singers. An erect position, with freedom of action, will take the place of the anxious look, the watchful eye, and the drooping posture."

The exercises found at the beginning of the Third Reader for Unchanged Voices are very important, and should be very carefully studied, sufficient time being given them to permit of thorough mastery.

2. ANALYSIS OF EXERCISES AND SONGS.

This Reader is intended for the last two years of the grammar schools. It embraces the same difficulties that are found in the Third Reader for Unchanged Voices, and presupposes regular grade work in former years. It will be seen that the

music is of a different quality from that found in preceding Readers, and that it deals with more mature voices. In some cases the Bass duplicates the Alto part, in others it is independent. Tenors, if there are any, should sing with the Basses. Any notes in the Bass score that are too low for the Tenors may be taken an octave higher.

Exs. 51-91 are for the definition of the relative pitch of different notes.

Ex. 92. The Major Scale from C harmonized.

Ex. 93. In *a*. A treatment of the Minor in the melodic form is shown.

Ex. 94. The Major Scale as a foundation.

Ex. 95. A return to simple harmony, which furnishes a good opportunity for extra practice in tunefulness and quality of tone. Do not imagine that these simple harmonies are always easy to sing.

Ex. 97. Study in rhythm. As in some cases Part II. of the Second Reader is not used, it seemed best to introduce in this Reader a few of its exercises and songs.

Exs. 99, 100. The first is in C and closes in the same key. The second is an imitation in *a*.

Ex. 101. This is a preparation for the first song. It introduces in the 2d, 3d, and 4th measures progressions leading to *c*. It then through the 77 returns to *c*.

Ex. 102. The melody is the scale from C. The harmonies are simple and chord like.

Ex. 103. This is in *a*. The slurs show the structure. There are four groups of two measures each.

Song No. 1, p. 22. "Praise of Singing." This should be sung with great vigor. It may be introduced upon Graduation Day.

Ex. 104. Study in modulation. It begins in *e* and ends in *C*. This is a transition that it is well to know.

Ex. 105. Simple melodies combined. An independent Bass.

Ex. 106. The Major Scale from *G* in the Alto part.

Ex. 107. The melodic form of *e*, with characteristic progressions.

Ex. 108. The scale from *G* in the lower voice.

Ex. 109. Simple harmonies in *G*.

Ex. 110. The same.

Ex. 111. A new representation of rhythm. Observe the form.

Ex. 112. A somewhat elaborate study. It is really a review of the preceding pages. Let all the singers sing each part, changing the pitch where necessary.

Ex. 113. A song without words in three independent parts. As in the preceding study, all voices should know all the notes.

Ex. 114. A study of Tone color. The first four measures lead into *e*. The second four lead back to *G*.

Ex. 115. The Major Scale from *D* is in the lowest voice. The four groups show the tetrachords of the scale.

Ex. 116. The scale of *b* in melodic

form. It is divided between the Alto and Bass.

Ex. 117. This is a more elaborate study of rhythm. Some of the finest vocal effects can be produced by singing these studies *softly*. If a chorus sings freely it generally sings too loud. Less loud is not soft. The highest skill of the director should be shown in having his class *able to sing softly and rapidly, yet in tune*. He should never relax his efforts to produce this, if only for the sake of contrast. The next difficult thing to attain, is a long and gradual *diminuendo* or *crescendo*. The same also applies to an *accelerando* or *ritardando*. There is no surer way to attain the last than by the long continued use of the pendulum. No effective deviation can be made in the movement until absolute accuracy is possible.

Song No. 2, p. 32. "The Lark." This song introduces free discords in the shape of "fore" or grace notes.

In the 1st and 2d measures, Soprano part, *D, F, A*, and *D* are fore-notes to the chord, *C, E, G*, and *C*. Strike the fore-notes with decision, making the harmonic *C, E*, and *G* short and soft.

In the 5th and 6th measures *E, G, C*, *E* are fore-notes to the harmony *D, F, B*, *D*. Sing as directed for the 1st and 2d measures. If rightly done, a charming effect may be produced.

Exs. 118, 119, 120, are taken from the Second Reader. They are studies in measure and rhythm.

THE DEGREES OF THE SCALE.

may be well to give at this time the
ical names of the degrees of the

They are as follows:

First.	Tonic.
Second.	Super-tonic.
Third.	Super-median.
Fourth.	Sub-dominant.
Fifth.	Dominant.
Sixth.	Sub-median.
Seventh.	Sub-tonic.
Eighth.	The Tonic.

we take the Major Scale from C as
ustration, we shall better understand
se of these names.



First is called Tonic, or key note.

Second is called Super-tonic, because
st above the Tonic.

Third is called the Mediant, or
better, the Super-median, because
third above or mediant (middle
the first triad.

Fourth is called the Sub-dominant
is upon the degree below the

Fifth is called the Dominant, be-
h its third, it governs the key.
known that the third largely
character of the triad.

Sixth is called the Sub-median.

... the ...
... This is ...
... second ...
... rather than ...
... Six-part measure ...
... In ... the class ...
... will never ...
... The ...
... which they can ...
... When the ...
... along the ...
... repeated ...
... it is ...
... No. 4, p. 30. "May ...
... introduction ...
... The ...
... The ...
... A ...
... Major ...
... show a return to ...
... No. 5, p. 39. "The ...
... appears in the ...
... transposed into A ...
... provided for Tenor ...
... necessary, the ...
... notes are ...
... and try to ...
... No. 6, p. 40. "Let ...
... The ...
... strictly ...
... There are no ...
... In ...
... No. 7, p. 41.

Disturb thee." This is an illustration of a constantly moving combination of melodies, or florid counterpoint.

Song No. 12, p. 52. "He Prayeth Best." This is a transfer. For suggestions concerning any transfers from the Second Reader see references to that book, pages 235-239.

Ex. 138. In *d*. Melodic form of the scale.

Ex. 139. The Basses sing the Major Scale from B \flat .

Ex. 140. In *g*.

Song No. 13, p. 54. "Onward." This should be sung in the style of a vigorous march, with a decisive accent, in keeping with the spirit of the words.

Ex. 141. G Minor Scale in melodic form.

Ex. 142. Melodic form of *g* scale in Alto and Bass.

Song No. 14, p. 56. "Song after Labor." A transfer.

Exs. 143, 144, 145. Transfers.

Song No. 15, p. 58. "Contentment." A careful adaptation of words to the music should be the chief study.

Exs. 146, 147. Transfers.

Song No. 16, p. 61. "Never Give Up." A transfer.

Ex. 148. The four chromatic changes are of the same character, and should be studied in the same manner.

Song No. 17, p. 62. "The Sun is Up." If any change is made let it be in the direction of greater rapidity. The move-

ment, if accurate, may be increased to nearly if not quite $120 = \text{♩}$. Great care should be taken with the dotted eighth and sixteenth notes. The whole should be sung with earnestness and fire.

Song No. 18, p. 64. "Like to Like." At the outset give six beats to the measure, and gradually take a more rapid movement, not by *accelerando*, but throughout.

Ex. 149. Let the parts enter with precision, not anticipating the beat.

Exs. 150, 151. Studies in rhythm and melody. Do not lay aside the pendulum.

Song No. 19, p. 67. "Autumnal." A transfer.

Ex. 152. A transfer. Notice the rests. Sing in strict time.

Ex. 153. Met. $84 = \text{♩}$ Well sustained movement.

Song No. 20. "The Heavenly Father." A transfer.

Ex. 154. Study in independent melodies.

Exs. 155, 156. Transfers.

Song No. 21, p. 71. "The Moon." An even trio. Keep the parts well balanced.

Exs. 157, 158, 159. Transfers.

Song No. 22, p. 73. "The Immensity of God." A transfer.

Exs. 160, 161. Transfers.

Song No. 23, p. 74. "Light." A transfer.

Song No. 24, p. 76. "How bright Grows the Daylight." A trio in effect. The first four measures are in *Ad*, the second four in its relative *f*. The third four hint

at D \flat , and then follows a return to the original key. This form of modulation is one of the most satisfactory to the ear, and it is the one most frequently employed in the Symphony and Sonata.

3. THE TRIAD.

A **triad** is made by placing above any note its 3d and 5th. If taken from the scale without change, triads are the basis of harmony. It will be seen that the three triads, those on the 1st, 4th, and 5th degrees, comprise all the notes of the Major Scale.

They are,



Many teachers lay great stress upon this fact, but there is no need for special study of this subject at this time. Besides this, there is an objection to forming a scale upon triads having the same color. The triads of the 1st, 4th, and 5th degrees are all Major. If the following were selected, we should have all the degrees of the scale, and they would be represented in three kinds of triads, and thus have more variety of Tone color.



The first is Major, the second Minor, and the third Diminished.

4. THE DEGREES OF THE SCALE.

It may be well to give at this time the technical names of the degrees of the scale. They are as follows:

First.	Tonic.
Second.	Super-tonic.
Third.	Super-median.
Fourth.	Sub-dominant.
Fifth.	Dominant.
Sixth.	Sub-median.
Seventh.	Sub-tonic.
Eighth.	The Tonic.

If we take the Major Scale from C as an illustration, we shall better understand the use of these names.



The *First* is called Tonic, or key note.

The *Second* is called Super-tonic, because it is just above the Tonic.

The *Third* is called the Mediant, or what is better, the Super-median, because it is the third above or mediant (middle note) of the first triad.

The *Fourth* is called the Sub-dominant because it is upon the degree below the Dominant.

The *Fifth* is called the Dominant, because, through its third, it governs the key. It should be known that the third largely determines the character of the triad.

The *Sixth* is called the Sub-median.

Should we form a triad downward from the eighth, or key note, this would be the intermediate third.

The *Seventh* is called the Sub-tonic,—the note below the eighth.

It will be seen that these names have a real significance, derived from the offices they fill.

We say that the Minor is a derivative scale, and so we practise and learn it; but when learned, its degrees and their character should be known and designated, as are those of the Major. For this purpose we take as a basis the harmonic form, in which the seventh only is raised. Taking *a* as an illustration, we will form the triads as follows:



On examination we shall find that these triads are not like those of the Major. On the 1st and 4th degrees they are Minor, on the 5th degree Major. This gives the peculiar sombreness to the Minor mode.

Placing the two scales side by side we find the following:

C — <i>a</i>	Tonic.
D — <i>b</i>	Super-tonic.
E — <i>c</i>	Super-median.
F — <i>d</i>	Sub-dominant.
G — <i>e</i>	Dominant.

A — <i>f</i>	Sub-median.
B — <i>g</i> ♯	Sub-tonic.
C — <i>a</i>	Tonic.

These technical names do not present any very forbidding features, and they may save the trouble of obscurity in naming the degrees. They are like the real names one, two, three, four, five, six, seven, and eight, and help to a better knowledge of the relative importance of the offices they fill.

5. ANALYSIS OF EXERCISES AND SONGS, — *Continued.*

Ex. 162. In *Ab*, with intermediate chromatic notes in the melodic form of the scale of *f*. A preparation for the preceding song.

Song No. 25, p. 78. "Sing on, ye Little Birds." The signature at first sight seems a bit troublesome, but it is really no more difficult than if written in *F* instead of *F*♯. The various chromatics have been explained. Their names are ♯5 (*C**), ♯4 (*B**), and that is all there is to know.

Ex. 163. Illustration in *F*♯.

Song No. 26, p. 81. "The Little Flower." A simple trio with the chromatics ♯5 (*F**), ♯4 (*E**), ♭6 (*G*♭), ♭7 (*A*♭). These are familiar deviations.

Song No. 27, p. 82. "How Brightly and Serenely." There are some new things here:—

1. It begins in a strange way, off key as it were. It will be a little pr

to start this from the pitch of the key note, but a few trials will make it all clear, and the practice will be of value to the singers in the future.

2. There is a bold skip in the 4th and 12th measures, where the Alto leaps above the Soprano part.

3. It is a study of many fourths, and they may be practised as such.

4. There are new notations of chromatics, #4 (E#), b3 (D#), b5 (F#), and b6 (G#). Take ample time to finish this exercise, pausing upon each interval until the effect is shown and felt.

Ex. 164. This may be called a preparatory study for song No. 27.

Song No. 28, p. 84. "Awake, Awake." A spirited song, with several chromatic tones in transition and in modulation. Let each singer know all the parts.

Song No. 29, p. 86. "Again we're Gladly Meeting." A distant key (G#), not often used, but it presents no difficulties beyond those of notation. There are the following chromatics; #5 (D#), b6 (E#), #4 (C#), and #2 (A#). It will be seen that the movement is a rather rapid one.

Ex. 165. Study in the same key as the preceding song, — G#.

Song No. 30, p. 88. A study should always be used in preparation for each song; first a preparation in tune, and second in time. Look up all the chromatic deviations and know them by name. In the first four measures they are #2, #4,

and #1. Beginning at the 5th measure there is a modulation into F, in which key will be found #6, #1, and #2. Returning to Bb, there are #2, b7, #1, and #4. Attention is called to the words "The sun will never fail," which are repeated. Notice the difference in the harmony on the last two words. The first has the vagueness of the deceptive cadence, while the second is more decisive and complete. See the section on "The Cadence," pp. 195, 196, 197.

Song No. 31, p. 90. "Sleigh Song." A characteristic movement which should be kept up with great regularity.

Ex. 166. Study in chromatic tones. Sing at first very slowly, dividing the exercise into groups of four measures each. Let each chromatic tone be determined and felt. This will prove a very interesting practice.

Song No. 32, p. 93. "Summer Song." Study until the music can be sung with strict adherence to the time. When this has been gained, much freedom may be taken, in order to get the expressive effects. Some of these effects are made in the change of the note values, others are suggested by the words. This is especially so when the solos appear. The words *con espressione* convey the idea of a slower movement, while *vivace* should be sung in quick time.

Song No. 33, p. 96. "Folk-Song." A quaint German poem. It must be treated in a dainty and expressive way. A sug-

gestion is again in place about the rendering of a *crescendo* passage. It requires thought and skill. It should be a *gradual* increase of force and not a sudden outburst of tone. Watch the effects of each succeeding note. So with the words, *ral-lentando* or *ritardando*, there should be a *gradual* retarding of the movement, each beat being slower than the one that precedes. The word *ritenuto* indicates a slower movement in strict time.

Sometimes a piece of music like this has been called an exercise song, perhaps on account of the preparatory studies or exercises. The name may have been applied to distinguish it from some special selection. This should be a distinction without a difference. In fact, no composition can be intelligently sung that is not *mentally* known to the singers. Let us seriously consider this matter lest we become negligent in our school work. It has been stated many times that sight-singing is a means to the end. Without it we can never give the best interpretation to a musical composition. With it alone we are led into a stiff and formal manner in no way satisfactory. No song or exercise should be laid aside until a full consideration has been given to the most finished expressive effects of which the class is capable. If these songs are thus carefully studied, every outside suggestion will be fully appreciated. Listeners may well wonder at a class which can read a given song or exercise with fair

accuracy in tune and time. How much greater delight would they express were the song or exercise rendered in a finished manner from a musical standpoint! Learn to sing with a musical tone. Learn to sing softly when necessary. Learn to recognize what both the music and the words suggest.

Ex. 167. A melodic study.

Song No. 34. "Oh, how Sweet." An expressive study in time and force. The class should be governed by the teacher's baton, which should guide, not follow. It will be well for the teacher to practise the use of the baton. See suggestions and directions, pp. 109, 110.

Ex. 168. New things in melody.

Ex. 169. Repetition in a new connection of some peculiarities in rhythm that are seldom given with accuracy.

Song No. 35, p. 101. "Flower Dances." A transfer.

Ex. 170. Melody and rhythm.

Song No. 36, p. 103. "When e'er a Noble Deed." A transfer.

Song No. 37, p. 104. "The Streams." A vivid mental picture of flowing water may assist in a sympathetic rendering of the music.

Ex. 171. Some new chromatic combinations.

Song No. 38, p. 106. "The Spring is Here." Bring the movement up to the metronomic direction, and sing with animation. Much variety may be gained observing the various signs.

Song No. 39, p. 108. "Fisher's Song." A barcarolle movement. Six-part measure with eighth notes. Preserve an easy and graceful manner. This will make it in consonance with the *dolce far niente* life indicated in the poem. They were no hard-working fishermen.

Song No. 40, p. 110. "The Seasons." Written for three voices. The movement is simple, yet it will have variety enough when learned. The single part may be sung as a solo.

Song No. 41, p. 113. "In Early Spring." A joyous trio-chorus in which the time must never flag. Give the requisite variety through solo, duet, and chorus.

Song No. 42, p. 118. "The World is not so Bad." *Con brio* signifies with fire or briskness. This is an indication of the spirit of the song. It should be sung in a manner something like talking. In the words there is good advice mingled with some philosophy.

Ex. 172. Preparatory to Song No. 42.

Song No. 43, p. 121. "Pack Clouds Away." A setting of an old poem by Heywood (1600) which demanded characteristic music. In this case the words and the music may be mutually helpful. *Piu moto* indicates a more rapid but regular movement.

Ex. 173. A study in rhythm preparatory to Song No. 43.

Song No. 44, p. 124. "Joys Bloom like Roses." A trio-chorus which requires an easy movement and confident ability

to sing, in order to produce the desired effect.

Song No. 45, p. 126. "A Glee for Winter." Nine-part measure is not a common time-signature. If each pulsation is indicated in directing, make three motions downward, three to left or right, and three upward; or the three pulsations may be given in one beat, indicating three-part measure. The Time-names, if they are used, will be as follows: Tā rā lā, Tā rā lā, and Tē rē lē. With the metronome at 80 = ♩ (three pulsations as one), the movement is a fast one, and with a right estimate of the words, the poem will have a brilliant setting. Study both music and words, scan them, the first in measures, the second in feet, so that there need be no disagreement. This is rarely done, but it should never be neglected.

Ex. 174. Preparatory to preceding song.

Song No. 46, p. 129. "Sweet Spring is Returning." In the style of a German part-song, but somewhat restricted for want of a Tenor part. Absolute precision is necessary to give these sixteenth notes their exact value, and it is advised that the music be vocalized many times before the words are applied.

This may not be an inopportune time to call attention to the matter of vocalized work. Although the author does not believe in the necessity of using the syllables, he does not antagonize them. He would

only ask those who are wedded to their use to repeat them as little as possible. Vocalized songs and exercises give pleasure, but what must be the effect in singing an exercise if do, fa, sol, si, are sung together? The singers can gain but an imperfect idea of pure tones in such combinations. If syllables are used, do not attempt to do more with them than to establish the position of the tones; when this has been done resort to some common vowel. Do not adhere to a single vowel. Each vowel has its use in gaining tone quality, but if pupils are confined to *ü* or *ō* the result will be injurious. By varying these vowels, a broader, finer tone may be gained.

If vocalized work is properly done, the voices soon acquire an instrumental skill, and much pleasure will be afforded the singers. It matters little how they acquire the musical intelligence; it may be by humming, or even by whistling. Do whatever can be done to give zest to this exercise. It will please, and will produce a musical atmosphere, full of variety and beauty. Constant thought must be given to this *language of music*. This will introduce the "maker of tones" to a world suggestive of all that is delightful in sound.

Ex. 175. The melodic form of *e* appears in Bass and Alto.

Ex. 176. Minor scale, melodic form in Bass. The older writers, like Bach and Handel, seemed to prefer this form of the Minor, for its melodious character. It

was peculiarly adapted to the style in vogue in their time.

Song No. 47, p. 133. "Longing." A three-part song with many chromatic changes. These changes will be an interesting study. There should be a faster movement at the words *con moto*.


Song No. 48, p. 136. "When Lilac Buds begin to Swell." This charming idyl by Mr. Caldwell should assist the singer to give the right expression to the music. Follow the directions very carefully. The *crescendos* and *diminuendos* should be well shaded. In the last two measures retard the time and diminish the tone to the softest one possible.

Song No. 49, p. 139. "The Year's at the Spring." There are a number of harmonies treated after a new and interesting fashion. It will be understood that our fund of melody and harmony is practically inexhaustible. Besides the more common harmonies there are also many forms, with instruments, in general use that should be known to singers.

The author does not believe that even school children should be restricted to commonplace thirds and sixths. Such music soon ceases to interest, and even the trash of popular songs brings relief from the monotony simply through the rhythm. If, as is constantly being proved, a more varied style can be learned incidentally and without more effort, there is no reason why the field should not be enlarged, and the pupils be introduced to the composi-

tions of the great masters. Some of the music written for the children in Germany (a country to which the attention of musicians has been turned for many years), has been open to objection on the score of triviality. There has, of late, been a departure into a higher field for the older singers. Why not give the children as elevated sentiments in music as in literature? Properly presented, such music will be enjoyed and fully appreciated. Pupils should also be given now and then some rollicking songs, full of humor and life.

Ex. 177, prepares for the preceding song.

Song No. 50, p. 141. "Autumn." The sombre tone of the first stanza is set in *g*, with its alternate *B♭*, and the chromatic changes incidental to the melodic form of the Minor Scale are freely used. The key changes to *G* in a *piu moto* (faster) movement. At the lower brace of the 143d page a *crescendo* begins, and for eight measures there is a somewhat accelerated time, the force steadily increasing to the *ff* note, retarding the movement slightly. This will require much study in order that the effect of the *crescendo* may not be lost. In the last eight measures there is a return to a *tempo*, for which the metronome may be set at 112 = 


It will not be necessary to go through this Reader as rapidly as possible, content with merely reading the notes. That would be but a poor result. There should be an endeavor to produce a few selections

in a very finished manner. In the time usually allotted to this work, it is thought that nearly every piece may become well known. We wish to read notes easily, so that we may more quickly get at the music and its sentiment. This must be the aim. It is a high and noble one, and if fairly held up during the school years it will remain for life.

Song No. 51, p. 145. "Morning Song." A somewhat fragmentary rhythm, which is in agreement with the words. It will require care in the attack of each phrase. Let the voices begin promptly together. The chorus should sing in a bold and jubilant manner.

Ex. 178. Study in *D♭*. The melodic combinations should receive careful attention.

Song No. 52, p. 150. "Summer Woods." A somewhat longer composition. It would be suitable for a large chorus on a public occasion. Observe all the marks of expression. The metronomic direction as given, may seem a little slow at first, but the time should be accurately sustained, and the chorus should be sung with vigor. The song should "go" without the slightest symptom of dragging or indecision.

Ex. 179. Met. 63 = . Study in *B♭*, the relative of *D♭*.

Song No. 53, p. 157. "Summer's Over." The chorus begins in *a* and in the last measures of the page a modulation is made into *e*. Its correlative in the Major

would be from C to G. On p. 158, 2d brace, 2d measure, there is a chromatic sequence that will be an interesting study. This is followed by a *ritardando* to the hold, after which a return is made to the first phrase. On p. 159, 2d brace and 3d measure, there is a chromatic passage which should be sung with great force and in a very broad way. Give ample time to the hold. At the *a tempo grazioso* on p. 159, is a change into A, suggested by the words, which is better expressed in the Major key of the same letter as *a*, A. The close should be made very broadly. Make the *rallentando* very steadily without a *diminuendo*.

Ex. 180. In *a* and A. Practice in Tone-color.

Song No. 54, p. 161. "Church Bells." This begins with a suggestive figure frequently used in bell-ringing, continued for six measures, then leading through B to the original key. On p. 162, 1st, 2d, and 3d measures, is a passage in *f*♯ imitated in the 3d, 4th, and 5th measures in *g*♯. This is followed by a coda, or close,—a repeated passage in the original key. Study the words very carefully, and express the sentiment of the poem as clearly as possible.

Ex. 181. Study in E, with some chromatic work.

Ex. 182. A long and difficult study with modulation from F to D♭ and return.

Song No. 55, p. 165. "God of our Fathers." A sacred selection in the style

of a choral. An imitation of the first four measures is made in the section comprising the third group of four measures, the contrast being shown between the key A and *c*♯.

Song No. 56, p. 166. "Give to the Winds thy Fears." A hymn tune in modern style.


Song No. 57, p. 167. "Now the Shades of Night are Gone." A melody from the Second Reader, harmonized.

Song No. 58, p. 168. "They who on the Lord Rely." A hymn tune.

Song No. 59, p. 169. "Try me, O God." A sentence or short anthem, suitable for school use. It will be more effective without the doubled Alto melody.

Song No. 60, p. 171. "My Soul, be on thy Guard." In the style of a modern English church tune.

Song No. 61, p. 172. "We will Lay us down in Peace." Another short anthem, which may be used as an evening hymn.

Song No. 62, p. 174. "Magnificat." Met. 112 =  One of the canticles in the service of the Episcopal church, set to a chant in the usual form. The first note of each division is called the reciting note; the others are cadence notes. Speak the words of the reciting note as in good reading, accenting and making a slight pause upon the syllable printed in italics. Sing the cadence notes in strict time. The accents are placed upon the syllables in such a way as not to conflict with good and intelligent reading. This will give unity to

the recitation. Too often the words of the recitation are spoken so rapidly and indistinctly as to be unintelligible. This should be avoided. Let every word be

clear to the listener. It were better to err in the direction of too slow a movement than to speak the words in an unmeaning chatter.

XLIV. APPENDIX TO THE THIRD READER FOR MIXED VOICES.

THIS appendix consists of a collection of compositions selected in agreement with those of the book, though without special progressive arrangement. They have been chosen with care. Some of them appear elsewhere in other forms.

Page 3. "My Country, 't is of Thee."


Page 4. "Contentment." A simple German melody specially arranged.

Page 6. "Love." One of von Weber's simple but effective melodies.

Page 7. "To Spring." A popular German song.

Page 8. "Peaceful Slumbering on the Ocean." This song may be found elsewhere, but it will bear repetition.

Page 9. "The Coming of Spring." Another arrangement from the German.

Page 10. "The May-bells and the Flowers." Met. 92 =  An arrangement of a duet by Mendelssohn. There are added notes for the Bass. Sing lightly and very delicately.

Page 16. "The Daylight Fades." A familiar part-song arranged as a trio.

Page 17. "Hail, Columbia." This seems to be at present our best patriotic

song. The editor in his arrangement has, on the 18th page, somewhat changed the harmony, thereby giving the music a stronger Tone-color.

Page 20. "The Spacious Firmament." The theme from Haydn's oratorio, "The Creation," set to Addison's fine poem.

Page 22. "Portuguese Hymn." The composer, John Reading (1720-1764) wrote the melody for the Latin words *Adeste fideles*, etc. This is the text now used in the Roman Church. It is said to have received its name of "Portuguese Hymn" from Novello, who was for a long while organist of the Portuguese chapel in London. It is the Christmas hymn of the Roman Catholic Church, and is everywhere known.

Page 23. "Praise the Lord." The music is by Haydn. It is the national air of Austria.

Page 25. "St. Michaels." A fine old English choral.

Page 26. "Tytherton." An English tune. Sing as if written in quarter note pulsations.

Page 27. "Evening Hymn." Thomas

Tallys, or Tallis, born 1511, died 1585, was the father of English cathedral music. He was a learned musician and organist. The tune is here printed as it is usually sung, but it was originally written as a canon.

Page 28. "Nicæa." Dr. Dykes' most famous hymn tune.

Page 30. "Incline thine Ear." An arrangement of a Latin hymn by Himmel. A simple and beautiful melody, ever fresh.

Page 33. "When the Early Morn is Stealing." An arrangement of a melody by Mozart.

Page 36. "Song should Breathe." Melody from Beethoven's Ninth symphony. Set to Schiller's "Hymn To Joy."

Page 38. "Freedom." A popular German song. One of the best in every way.

Page 39. "Alone." Arrangement of a melody from von Weber's opera "Preciosa."

Page 41. "Home." A fine part-song by Sir Julius Benedict, who was a pupil of von Weber and Hummel. Benedict was

born in Stuttgart in 1804, and died in London in 1885. He went to London in 1835, where he remained to his death. He wrote much for the stage and concert room, and was the friend of the great musicians of the century. One of his most notable works is the oratorio "St. Peter."

Page 45. "A Mighty Fortress." One of the greatest chorals ever written. The words and music are by Martin Luther (1483-1546). Dr. Hedge's translation is without doubt the best ever made, and it is in exact accord with the spirit of the original.

Page 48. "God of our Fathers." A plain choral.

It will be seen that this book, which completes the regular series of the Normal Music Course, presents as many advanced phases of the work as can be carried out during the school years. This well-established routine will prepare the singers for all the demands that may be made after leaving school.

XLV. COMMON SCHOOL COURSE, PART IV.

1. INTRODUCTION OF THE TENOR PART.

IT seemed best to introduce in Part IV. of this Course a number of selections for all voices, Soprano, Alto, Tenor, and Bass. These compositions show different forms of writing, which will make them

especially interesting to the older students and singers. Some greater difficulties will be found in the reading, yet these need not deter the singers. The various selections should be repeated until they can be sung with certainty and ease.

On p. 162, the notes for the Tenor

are shown in the F and G clefs. For drill, use the tables of intervals which have been introduced in the earlier portion of the work.¹ All the usual Major keys are presented, and little trouble will be found in the reading, as the pupils singing Tenor have already had some experience in both clefs. The representation of all other scales will be found elsewhere.²

2. ANALYSIS OF EXERCISES AND SONGS.

Page 165. "The Wild Rose." A simple setting by Werner of Goethe's familiar poem. This is the usual version.


Page 166. "Over the Summer Sea." An arrangement of a melody from Verdi's opera "Rigoletto." Words, different from the original, were long ago adapted to this music, and have become well known to many. A careful study should be made of the rhythm of the measures so that the movement may be bright and exact. In the lower brace of p. 166, and also on p. 167, make the sixteenth notes before the rest very short. The triplets should be rendered very exactly, with a slight stress upon the first note. Look with special care at the melody in the lower brace of p. 167. When well sung this chorus is sure to please.


Page 168. "Canadian Boat Song." A very well known air, usually sung as a

duet to Moore's words. Follow the directions for expression.

Page 169. "When the Early Morn." Arrangement of a melody by Mozart.

Page 170. "Oft in the Stilly Night." The air is an old Scotch strathspey. This was a dance that got its name from a district in Scotland called Strathspey. It was like a reel, but slower. There is a strange similarity between this and another air, which is very popular and known to almost every one.

Page 172. "The Return." Met. 63 =  A charming air by Rossini. It has some chromatic changes, but they are easily learned. It will be seen that the movement is slow. The tones should be sung in a smooth and sustained manner.

Page 175. "Springtime." Met. 96 =  A German part song.

Page 176. "Farewell to the Forest." Mendelssohn wrote a number of part songs. Of them, this seems to be the general favorite. He had the happy faculty of writing melodies that can be remembered. This is a fine study for phrasing and expression.


Page 178. "The Old Oaken Bucket." The familiar temperance song by Samuel Woodworth. The poet was born in Scituate, Mass., in 1785, and died in New York in 1842. With but a limited early education, he went to Boston and was apprenticed to Benjamin Russell, editor and publisher of the "Columbian Centinel." He was afterward engaged with

¹ See pp. 19, 61, 62.

² See pp. 198-209.

John Howard Payne in the publication of a child's paper called "The Fly." He then went to New York, and in 1823 was in conjunction with George P. Morris, one of the founders of the "New York Mirror."

Page 180. "May Song." A very beautiful part song by Robert Franz, one of the finest of the German song writers. He was born in Halle in 1815, where he died October 24, 1892. He lived a quiet and retired life in his native town. "Without touching the highest heavens or deepest depths, he has illustrated with his music the entire world of German lyrical poetry."

Page 184. "Fisher Song." Met. 92 =  Auber has, by the writing of this *barcarolle*, or boat-song, shown how closely he could catch the spirit of Italian music, of which this could well be called an illustration.

Page 187. "See the Conquering Hero Comes." A selection from Handel's well-known oratorio, "Joshua," which is suitable for school use on special occasions. It is printed here in the usual forms.

Page 190. "O Spirit of the Nation, Come." A patriotic song.

Page 192. "Music, Spread thy Voice Around." The chorus is somewhat abbreviated, but not to its serious detriment.

No finer selection in praise of music could be found, and it would be a fine climax in a public festival at the close of the school year. If well done it could not fail to

please. It is one of a series which Handel may be said to have written in praise of music. This selection is by no means difficult if the singers are able to keep their attention upon their individual parts.

It will be found that each part is easy and melodious, for Handel was a master in vocal composition. His Italian training is everywhere apparent. The art of writing for voices is almost a lost one, musicians being apt to consider the human voice as a mere machine, which should be able to express every tone as it would be given by a keyed instrument. No greater mistake could be made. Thousands of voices are ruined by the ignorance of composers of the limitations of the human voice. Were they to write for any instrument of the orchestra in this way, they would be subjected to ridicule. Owing to their want of knowledge, the poor singers must suffer and retire after a few years, utterly broken down.


An illustration of better work is shown in a letter of John Braham to Grüneisen, the London critic. At the age of seventy-three the famous English Tenor writes that he "gave nearly four hundred concerts in thirty-seven weeks, two each day, and travelled by railroads, post, stages, etc., and never disappointed an audience by pleading hoarseness or fatigue." He undoubtedly knew the character of the selections he would be called upon to sing. In addition to Handel, who was to him an ideal writer, he sang from the older Eng-

lish composers, who were also adepts in vocal writing.

Page 197. "Cast thy Burden upon the Lord." A choral from Mendelssohn's oratorio "Elijah."

Page 198. "Lord, for thy Tender Mercies' Sake." Richard Farrant was one of the gentlemen of the Chapel Royal in the sixteenth century. In 1564 he was made Master of the Children of St. George's Chapel, Windsor. He was lay vicar and organist. The date of his birth is unknown, but he died November 30, 1580. "Farrant's church music merits all the eulogy which has been bestowed upon it, for solemnity and pathos." The anthem here printed has hardly been equalled for its simple beauty and tenderness. It has perhaps been sung more frequently than any other anthem in the music of the English Church. The words are from Lydley's Prayers.

Page 200. "The Spacious Firmament on High." A selection and arrangement taken from the chorus "The Heavens are telling," in Haydn's oratorio, "The Creation."

Page 202. "Lo, 't is Night." Met. 60. =  An arrangement of a melody by Beethoven, which will be very effective when sung with expression.

Page 204. "God of our Fathers." A plain choral.

Page 205. "The King of Love my Shepherd is." One of the best of Dr. Dykes' hymn tunes.

Page 206. "The Lord Descended from Above." Melody by Nicolaus Hermann, who was cantor in Joachimsthal in Bohemia. He was much esteemed as both poet and musician, in his day. He died, a very old man, in 1561. The hymn which he used here is from the collection of Sternhold and Hopkins, which was published in 1549. It was in general use for a long time in England. This choral may be made exceedingly effective, by having it sung either in unison, with an accompaniment, or in parts, in a broad and vigorous way, by a large body of singers. This will show the sturdy strength there is in these simple old choral melodies, and the memory of such a performance will linger long in the mind.

Page 207. "God is Love." The German choral known as "Sollt' es gleich bisweilen scheinen," found in Kuhnau's and Saemann's collections. Here it is newly harmonized. The melody is one of the best. It dates from the 17th century.

XLVI. REPRESENTATION OF THE COMMON INTERVALS.

TO make this book a treasury of elementary material, all kinds of scales have been represented in all keys. To complete this, the author adds here a representation, from all the letters, of all the intervals in general use.

The intervals are called **perfect, major, minor, augmented, and diminished**. As will be seen by studying the Enharmonic Scale, several of the intervals are alike in sound but differ in notation. The musician must know every representation, as the treatment depends upon the notation. *Right and write* are alike in sound. Does any one contend that it is of no consequence how the two are applied? Every musician at once sees the difference between the two following phrases :



The first two notes are alike in sound in both cases, but they lead to widely different results, according to the notations.

All enharmonic intervals require the same care wherever used. This question belongs to the subject of theory. It is mentioned here simply to show the importance of calling things by their right names, and of knowing also what they are when seen. Having full faith in the melodic idea, the author would devote neither space nor time to a consideration of the triads and other combinations of notes. These, in his opinion, do not belong to the schoolroom. In each of the three Courses of which this book treats, it has been the aim of the author to produce a carefully graded and progressive series. Elementary work in tune and time is always valuable as a review exercise, but it should be a matter of dictation. Should some of the advanced books seem hard to read, it must be remembered that they were prepared for those who have completed their studies through the several grades leading up to these more difficult problems.

In the following tables of intervals, the signs below the notes are introduced as a matter of convenience.

The sign \circ indicates a perfect interval.

"	"	+	"	"	major	"
"	"	-	"	"	minor	"
"	"	++	"	"	augmented	"
"	"	--	"	"	diminished	"

From C

First system of musical notation for intervals from C. It consists of three staves. The first staff shows intervals 01, +2, -2, -2, +2, -3, -3, -3. The second staff shows intervals -4, 04, -4, -5, 05, +5, -6, 06, +6. The third staff shows intervals -7, -7, +7, -8, 08, +8, 0, 0.

From C₂

Second system of musical notation for intervals from C₂. It consists of three staves. The first staff shows intervals 01, +1, -2, +2, +2, 3, 3, 3. The second staff shows intervals -4, 04, +4, -5, 05, +5, 0, 0, 0. The third staff shows intervals -7, -7, +7, -8, 08, +8, 0, 0.

From C₃

Third system of musical notation for intervals from C₃. It consists of three staves. The first staff shows intervals 01, +1, -2, +2, +2, -3, -3, -3. The second staff shows intervals -4, 04, +4, -5, 05, +5, 6, 0, 0. The third staff shows intervals -7, -7, +7, -8, 08, +8, 0, 0.

From D.

o 1 ++1 -2 +2 ++2 --3 -3 +3

--4 o 4 ++4 --5 o 5 ++5 -6 +6 ++6

--7 -7 +7 --8 o 8 ++8 -9 +9

From D#.

o 1 ++1 -2 +2 ++2 --3 -3 +3

--4 o 4 ++4 --5 o 5 ++5 -6 +6 ++6

--7 -7 +7 --8 o 8 ++8 -9 +9

From D \flat .

o 1 ++1 -2 +2 ++2 --3 -3 +3

--4 o 4 ++4 --5 o 5 ++5 -6 +6 ++6

--7 -7 +7 --8 o 8 ++8 -9 +9

From E.

First system of musical notation for intervals from E. It consists of a single staff with eight measures. The notes are: E (natural), F# (sharp), G (natural), A (natural), B (natural), C (natural), D (natural), and E (sharp). Below the staff are the interval numbers: 01, ++1, -2, +2, ++2, --3, -3, and +3.

Second system of musical notation for intervals from E. It consists of a single staff with eight measures. The notes are: F (natural), G (natural), A (sharp), B (flat), C (sharp), D (sharp), E (sharp), and F (sharp). Below the staff are the interval numbers: --4, 04, ++4, --5, 05, ++5, -6, and +6.

Third system of musical notation for intervals from E. It consists of a single staff with eight measures. The notes are: F (flat), G (flat), A (sharp), B (flat), C (sharp), D (sharp), E (sharp), and F (sharp). Below the staff are the interval numbers: --7, -7, +7, --8, 08, ++8, -9, and +9.

From E#.

First system of musical notation for intervals from E#. It consists of a single staff with eight measures. The notes are: E# (sharp), F# (sharp), G# (sharp), A# (sharp), B# (sharp), C# (sharp), D# (sharp), and E# (sharp). Below the staff are the interval numbers: 01, ++1, -2, +2, ++2, --3, -3, and +3.

Second system of musical notation for intervals from E#. It consists of a single staff with eight measures. The notes are: F# (sharp), G# (sharp), A# (sharp), B# (sharp), C# (sharp), D# (sharp), E# (sharp), and F# (sharp). Below the staff are the interval numbers: --4, 04, ++4, --5, 05, ++5, -6, and +6.

Third system of musical notation for intervals from E#. It consists of a single staff with eight measures. The notes are: F# (sharp), G# (sharp), A# (sharp), B# (sharp), C# (sharp), D# (sharp), E# (sharp), and F# (sharp). Below the staff are the interval numbers: --7, -7, +7, --8, 08, ++8, -9, and +9.

From Eb.

First system of musical notation for intervals from Eb. It consists of a single staff with eight measures. The notes are: Eb (flat), F (flat), G (flat), Ab (flat), Bb (flat), C (natural), D (natural), and Eb (flat). Below the staff are the interval numbers: 01, ++1, -2, +2, ++2, --3, -3, and +3.

Second system of musical notation for intervals from Eb. It consists of a single staff with eight measures. The notes are: F (flat), G (flat), Ab (flat), Bb (flat), C (natural), D (natural), Eb (flat), and F (flat). Below the staff are the interval numbers: --4, 04, ++4, --5, 05, ++5, -6, and +6.

Third system of musical notation for intervals from Eb. It consists of a single staff with eight measures. The notes are: F (flat), G (flat), Ab (flat), Bb (flat), C (natural), D (natural), Eb (flat), and F (flat). Below the staff are the interval numbers: --7, -7, +7, --8, 08, ++8, -9, and +9.

From F.

o1 ++1 -2 +2 ++2 --3 -3 +3

--4 o4 ++4 --5 o5 ++5 -6 +6 ++6

--7 -7 +7 --8 o8 ++8 -9 +9

From F#

o1 ++1 -2 +2 ++2 --3 -3 +3

--4 o4 ++4 --5 o5 ++5 -6 +6 ++6

--7 -7 +7 --8 o8 ++8 -9 +9

From Fb.

o1 ++1 -2 +2 ++2 --3 -3 +3

--4 o4 ++4 --5 o5 ++5 -6 +6 ++6

--7 -7 +7 --8 o8 ++8 -9 +9

From G.

First system of musical notation for intervals from G. It consists of a single staff with eight notes: G, A, B, C, D, E, F, and G. Each note is accompanied by an interval number below it: 01, ++1, -2, +2, ++2, --3, -3, and +3.

01 ++1 -2 +2 ++2 --3 -3 +3

Second system of musical notation for intervals from G. It consists of a single staff with eight notes: G, A, B, C, D, E, F, and G. Each note is accompanied by an interval number below it: --4, 04, ++4, --5, 05, ++5, -6, and +6.

--4 04 ++4 --5 05 ++5 -6 +6

Third system of musical notation for intervals from G. It consists of a single staff with eight notes: G, A, B, C, D, E, F, and G. Each note is accompanied by an interval number below it: --7, -7, +7, --8, 08, ++8, -9, and +9.

--7 -7 +7 --8 08 ++8 -9 +9

From G#.

First system of musical notation for intervals from G#. It consists of a single staff with eight notes: G#, A#, B, C, D, E, F, and G#. Each note is accompanied by an interval number below it: 01, ++1, -2, +2, ++2, --3, -3, and +3.

01 ++1 -2 +2 ++2 --3 -3 +3

Second system of musical notation for intervals from G#. It consists of a single staff with eight notes: G#, A#, B, C, D, E, F, and G#. Each note is accompanied by an interval number below it: --4, 04, ++4, --5, 05, ++5, -6, and +6.

--4 04 ++4 --5 05 ++5 -6 +6

Third system of musical notation for intervals from G#. It consists of a single staff with eight notes: G#, A#, B, C, D, E, F, and G#. Each note is accompanied by an interval number below it: -7, -7, +7, --8, 08, ++8, -9, and +9.

-7 -7 +7 --8 08 ++8 -9 +9

From Gb.

First system of musical notation for intervals from Gb. It consists of a single staff with eight notes: Gb, Ab, Bb, C, D, Eb, F, and Gb. Each note is accompanied by an interval number below it: 01, ++1, -2, +2, ++2, --3, -3, and +3.

01 ++1 -2 +2 ++2 --3 -3 +3

Second system of musical notation for intervals from Gb. It consists of a single staff with eight notes: Gb, Ab, Bb, C, D, Eb, F, and Gb. Each note is accompanied by an interval number below it: --4, 04, ++4, --5, 05, ++5, -6, and +6.

--4 04 ++4 --5 05 ++5 -6 +6

Third system of musical notation for intervals from Gb. It consists of a single staff with eight notes: Gb, Ab, Bb, C, D, Eb, F, and Gb. Each note is accompanied by an interval number below it: -7, -7, +7, --8, 08, ++8, -9, and +9.

-7 -7 +7 --8 08 ++8 -9 +9

From A.

Interval numbers for 'From A.':

01	++1	-2	+2	++2	--3	-3	+3
--4	04	++4	--5	05	++5	-6	+6
--7	-7	+7	--8	08	++8	-9	+9

From A#.

Interval numbers for 'From A#':

01	++1	-2	+2	++2	--3	-3	+3
--4	04	++4	--5	05	++5	-6	+6
--7	-7	+7	--8	08	++8	-9	+9

From Ab.

Interval numbers for 'From Ab.':

01	++1	-2	+2	++2	--3	-3	+3
--4	04	++4	--5	05	++5	-6	+6
--7	-7	+7	--8	08	++8	-9	+9

From B.

o1 ++1 -2 +2 ++2 --3 -3 +3

--4 o4 ++4 --5 o5 ++5 -6 +6 ++6

b7 o7 ++7 --8 o8 ++8 -9 +9

From B#.

o1 ++1 -2 +2 ++2 --3 -3 +3

--4 o4 --4 --5 o5 --5 -6 +6 ++6

--7 -7 +7 --8 o8 ++8 -9 +9

From Bb.

o1 ++1 -2 +2 ++2 --3 -3 +3

--4 o4 ++4 --5 o5 ++5 -6 +6 ++6

--7 -7 +7 --8 o8 ++8 -9 +9

XLVII. THE ACÆDEAN COLLECTION.

BELONGING to and supplementary to the three courses which have here been treated are three compilations.

The Acædean Collection is intended to follow the Third Reader for Female Voices. As preparation for this book has been made in the preceding Readers, a detailed review is not necessary. The selections have been made with great care, and with especial reference to the particular voices, chosen from the best work of acknowledged masters.

"Much of this music was written with pianoforte accompaniments, which, for various reasons, are omitted. Where the harmony has been weakened by taking away the instrumental part, the necessary voices or notes have been added to make it com-

plete in its present form, and in agreement with the intentions of the composer.

"Attention is called to the progression of the Minor parts, which are so arranged as to make the work of the usually subordinate singers both interesting and profitable."

The range of music is a very wide one, and it is felt that the variety is great enough to satisfy all those who desire the best. Some of these selections will require prolonged and careful study, but much enjoyment will be derived from the finished rendering of them. It should be remembered that one selection tunefully and expressively sung is worth a dozen that are merely read. It is hoped that these compositions may give new interest to combinations for female voices alone.

XLVIII. THE HIGH SCHOOL COLLECTION.

THIS collection has been made especially for those who have become familiar with the First, Second, and Third Readers of the Normal Music Course; and with a knowledge of those books, these selections will present no great difficulties, as nearly or quite all the varieties in tune and time are there illustrated and made practical. They are arranged for two Sopranos, Alto, and Bass, or for mixed voices with Tenor. The teacher may

take up these compositions in such order as may seem best for the class. Quite a large number of them are characteristic melodies of a peculiar form, called folk-songs. They are interesting for their quaint simplicity, and will well repay the study required to sing them perfectly. It is suggested that the notes of each composition be thoroughly learned in tune, time, and expression before using the words, adding the last after a careful

study of their meaning and sentiment. The teacher should finally encourage the singing of them, especially the simpler compositions, from memory, — calling the

pupils' attention to such slight changes in movement and force as may be desired to give the song its most finished rendering.

XLIX. THE EUTERPEAN.

THIS book is designed for general work, and has no direct relation to either of the courses. It is divided into three parts : —

1. Choruses, glees, and part-songs.
2. Patriotic and national songs.
3. Sacred music.

Some selections are given with accompaniments, others are arranged with special

vocal parts. As the other books have been reviewed, no detailed mention of the selections in the Euterpean is necessary. Every essential principle has been explained and illustrated in the regular books of the different series.

As has been often suggested, seek rather to give a few selections in a finished manner than an imperfect rendering of many.

GLOSSARY.

A.

- Accelerando.** Growing gradually faster.
Adagio. Slow; at nearly the slowest rate.
Ad libitum. At pleasure, especially with reference to time.
Affetto. Affection; passion. *Con affetto*, with feeling.
Alla breve. Applied to $\frac{1}{2}$ measure, when directed with two instead of four beats, indicated by $\frac{1}{2}$ or $\frac{3}{4}$.
Allegretto. (Diminutive of *Allegro*.) Slower than *Allegro* and somewhat faster than *Andante*.
Allegro. Lively; gay. *Allegro assai*, or *Allegro moto*, very fast. *Allegro con brio*, quick, with fire.
Andante. Going,—a movement between *Adagio* and *Allegretto*.
Andantino. Going, but somewhat slower than *andante*.
Anima. Soul. *Con anima*, with feeling.
Animato. Animated; with life and spirit.
Anthem. A vocal composition in three or more parts or voices, usually with sacred words, with or without accompaniment.
Appassionato. Passionate.
Appoggiatura. A grace note. See any dictionary of terms.
Arpeggio. Harp-like; broken chords.
Assai. Very.
Authentic. Melodies which have their principal notes contained between the key note and its octave.

B.

- Bagatelle.** A trifle in music.
Bar. A vertical line between measures.
Ben. Well.
Bene. Well.
Ben marcato. Well marked or defined.
Ben tenuto. Well sustained.
Breve. Originally a short note; now applied to notes equal in value to two whole notes, They are written as follows: $\text{||}\text{||}$ or $\text{||}\text{||}$
Brilliant or brillante. Brilliantly.
Brio. Spirit, fire.

C.

- Cadence.** A stop, or close.
Cadenza. A brilliant passage, generally introduced to show the skill and execution of a performer.
Calando, cal. Decreasing; diminishing the force and retarding the movement.
Calcando. Accelerating the time.
Calore. Heat, ardor. *Con calore*, with fire or passion.
Canon. An imitative composition. See section on CANON, p. 172.
Cantabile. In a singing style.
Cantata. A choral work of some dimensions, sacred or secular, with orchestral or other accompaniment.
Canticle. A selection from the Bible, used in the Roman Catholic and English churches. See Magnificat and Nunc Dimittis.

Canto. The leading, or highest, vocal part.
Cantus firmus. Plain song, or simple melody of the ancient hymns or chants of the church.
Canzonetta. A little song.
Capella. A chapel. *A capella*, in church-like style.
Capo, Da. From the beginning.
Carol. A joyous song, more especially used at Christmas and Easter.
Chamber music. Vocal or instrumental music suitable for a small hall.
Chant. Something sung. As now used, it is a short melody sung to a canticle or psalm in the English Church. See section on the CHANT, p. 234.
Choral. A plain song, German in origin. Usually written in half or whole notes, and sung in a deliberate and measured manner.
Clavichord. A keyed instrument, the precursor of the square pianoforte.
Clef. The key. A sign that shows the position of a note upon the staff.
Concerto. A musical composition. It is usually written for a solo instrument, and is in the Sonata form.
Counterpoint. Point against point. The setting of note against note in harmony, or the adding of one or more parts to a given melody.
Crescendo. Growing gradually louder.
Crotchet. ♪ (x). Former name of a quarter note.

D.

Da. From. *Da capo*, from the beginning. *Da capo del segno*, repeat from the sign. *Da capo senza repetizione*, play, or sing, without noticing the repeats.
Deciso. With decision.
Decrescendo. Diminishing in loudness.
Delicatezza, con. With delicacy.
Della, dell. Of the.
Demi-quaver. ♪ (z). Former name of a sixteenth note.
Demi-semi-quaver. ♪ (z). Former name of a thirty-second note.

Destra. Right. *Destra mano*, the right hand.
Diatonic. Through the tones of the Major Scale.
Diminuendo. Diminishing in force or loudness.
Dolce, dol. Sweet; soft.
Dolcissimo. Superlative of *dolce*. Very sweetly; very softly.
Dolendo. Mournful; sad.
Durus, dur. Hard; bright. Applied to Major intervals or keys.

E.

Energico. Energetically.
Enharmonic. Applied to tones that are practically alike in pitch, but are different in notation.
Ensemble. Together, or at the same time. Concerted music by two or more performers, generally numbering not more than nine players.
Espressione, con; espress. con., with expression.
Estinto. As soft as possible.
Extempore. Without preparation.

F.

Fantasia. 1. An improvisation. 2. A composition in free form.
Figured counterpoint. Melodies in notes of varied length.
Finale. The last movement of a composition.
Fine. The end or close.
Forte, f. Loud.
Fortissimo, ff. Superlative of *forte*, — very loud.
Forzando. Strongly accented.
Fugue, Fuga. A flight; a musical composition. See p. 172.
Fuoco, con. With fire.

G.

Gamut. The name of a Greek letter used by Guido d'Arezzo to represent the first note of his scale. In music, the scale.

Gavotte. An old French song.
Gigue, Giga, Jig. A peasant dance.
Giocoso. Playful; humorous.
Giusto. Exact in time.
Glee. A secular composition for three or more voices, English in origin. It is simpler than the Madrigal, or Part Song. Not necessarily gleeful. There are serious as well as merry ones.
Glissando. Gliding over the keys.
Grave. Grave; very slow.
Grazia, con. With elegance or grace.
Grazioso. Graceful.

H.

Hemidemisemiquaver.  A sixty-fourth note.

I.

Impromptu. Improvisation. A composition somewhat in the form of a fantasia.
Improvisation. An extemporaneous performance.
Introit. A short introductory sentence or anthem.

K.

Klavier. A key-board.
Klavier. A keyed instrument. A clavichord, — the precursor of the pianoforte.

L.

Largo. Large; broad. Generally a slow movement.
Legato. In a connected manner. A slur has the same significance as the word.
Leggierament. Lightly.
Leggerezza. Lightness. With delicacy, — not absolutely *Legato*.
Leggiero. Lightly.
Lento. Slow.
Loco. Place. Play as written.
Lusingando. Coaxing; caressing.

M.

Madrigal. A short pastoral poem set to music of a contrapuntal character. It is of a secular cast, and sung without accompaniment.
Maestoso. Majestic.
Marcato. With emphasis.
Meno. Less. *Meno-mosso*, less rapid or animated.
Mesto. Sad.
Mezzo-a. Half. *Mezzo legato*, like *leggiero*.
Mezzo piano, half loud. *Mezzo soprano*, between the soprano and alto, with large medium tones. *Mezza voce*, half power. *Mezzo forte (mf)*, half loud.
Moderato. Moderate. *Allegro moderato*, moderately fast.
Mollis, moll. Sad; plaintive. The Minor mode.
Molto. Very. *Molto adagio*, very slowly. *Molto allegro*, very quickly.
Monophonic. Single voiced.
Morendo. Dying away.
Mosso. Animated. *Mosso meno*, less rapid. *Mosso piu*, more rapid. *Mosso poco*, somewhat fast.
Motet. A sacred vocal composition in contrapuntal style, usually without accompaniment.
Moto. Motion. *Con moto*, with animation.

N.

Nocturne, Notturmo. A sentimental composition of no distinctive character, somewhat resembling a "song without words."

O.

Obbligato. Indispensable; an essential part.
Ottava. Octave. *Alla ottava, 8va*, an octave higher.

P.

Parlando. Speaking. Somewhat like a recitation.
Part-song. A composition for three or more voices, without accompaniment. A modern Madrigal.

Pausa. A rest.

Penseroso. Pensive; thoughtful.

Perdendosi. Dying away; lost.

Pesante. Heavy, firm, and broad.

Piacere. At pleasure.

Placevole. Pleasant; agreeable.

Piangendo. Mournful; plaintive.

Piano, p. Soft.

Plagal. A melody, the principal notes of which are contained between a fourth below and a fifth above the key note.

Poco. A little. *Poco a poco*, little by little. *Poco allegro*, rather fast.

Polophonic. Having several voices, or parts.

Pomposo. Pompous.

Portamento. Gliding from one tone to another.

Postlude. A "voluntary" at the end of a service.

Prelude. An introductory movement.

Prestissimo. Superlative of *presto*. As fast as possible.

Presto. Rapid. Between *Allegro* and *prestissimo*.

Prima. First. *Prima donna*, leading soprano. *Prima vista*, at first sight.

Primo. First. The upper part in a pianoforte duet. *Tempo primo*, at the first rate of speed.

Pulse. Beat.

Q.

Quasi. As if. *Andante quasi allegretto*. Nearer the faster movement of *allegretto*.

Quaver. An eighth note.

Quieto. Calm.

R.

Rallentando. Gradually slower.

Recitative. Musical recitation, or declamation.

Rhythm. 1. Sub-division within the measure, into groups. 2. A combination extending through several measures.

Rinforzando. Re-enforcing. *Rinf*, *rfs*, *rf*, emphasizing.

Ritardando. Retarding; growing slower.

Ritenuto. Held back; taken at once into a slower movement. In this it differs from the gradual *rallentando*, or *ritardando*.

Rubato. Robbed or stolen. Deviation from an exact movement through a slight prolongation, or shortening, of a part of the measure. The whole value of the measure is not disturbed. In this lies the difficulty. Beyond the measure a sign is required for a change of the aggregate time.

S.

Scherzando. In a playful manner.

Scherzo. A jest. A piece of music of a somewhat humorous or tricky character. It is the outgrowth of the Minuet, formerly introduced in the Sonata and Symphony.

Score. A systematic arrangement of vocal or instrumental parts, one above the other, so that all may be seen at a glance.

Segno. Sign. *Al segno*, to the sign. *Del segno*, from the sign.

Segue. It follows. *Segue l'aria*, the aria follows.

Semibreve. . A whole note.

Semiquaver. . A sixteenth note.

Semitone. The smallest interval used in modern music.

Semplice. Simple; unaffected.

Sempre. Always; throughout. *Sempre forte*, always loud. *Sempre piano*, throughout soft.

Sentimento. With feeling; expressively.

Senza. Without. *Senza tempo*, not in strict time. *Senza rallentando*, without retarding the movement.

Sequence. The repetition of a melodic, or harmonic succession, ascending or descending in uniform intervals.

Sextuplet. Six equal notes produced in the time of four of the same kind. The grouping is of three times two notes, and not of a double triplet.

Sforzando, sf. Forced; sharply accented.

Simile. In like manner.

Sinistra. Left. *Sinistra mano*, left hand.

Sino. As far as. *Sino al fine*, to the end.
Slargando. Growing slower; dragging.
Slentando. Slackening the movement.
Smorzando. Fading away.
Solfeggio. Exercises for a single voice. Also for several voices in conjunction, without words.
Sonata. An instrumental composition in three or more movements of regular form.
Sonatina. A short sonata.
Soprano. The highest female voice.
Sostenuto. Sustained. *Andante sostenuto*, a moderately slow movement, generally changed somewhat from *Andante*.
Sotto. Below. *Sotto voce*, in a low voice or tone.
Spirito. With spirit.
Spiritoso. Spirited.
Staccato. Sharply detached.
Stanza. A group of two or more lines.
Stesso. The same.
Strepito. In a boisterous manner.
Stretto. Pressed, or drawn together, as at the end of a fugue. In other compositions a faster movement is taken.
Stringendo. Accelerating the movement.
Subito. Suddenly.
Symphony. An orchestral composition in the sonata form.

T.

Tacet, tac. Is silent.
Tanto. As much. *Allegro non tanto*, not too fast, or nearly the same as *allegro non troppo*.

Tardando. Growing slower; lingering.
Tempo. Rate of speed. *A tempo*, or *tempo primo*, a return to the original time. *Tempo comodo*, at a convenient rate. *Tempo giusto*, in accurate time. *Tempo rubato*, borrowed time. *Senza tempo*, or *ad libitum*, at pleasure.
Tenuto. Held. Giving the notes their full value.
Thorough-bass. Through the bass. A kind of musical shorthand, consisting of figures and signs placed above or below the notes of the bass part, to indicate the harmony.
Tranquillamente. Tranquilly.
Tremolo. Quivering, fluttering. In singing on a single tone; also with instruments, by the rapid alternation of different tones.
Tristezza. Sadness.
Tritone. Three whole tones, or major seconds, forming the interval of the augmented fourth, as from four to seven in the Major Scale.
Troppo. Too much. *Allegro non troppo*, not too fast.
Tutta-o. The whole. *Con tutta la forza*, with full strength.
Tutti. All the voices or parts.

V.

Veloce. Swiftly.
Verse. A line of poetry.
Vibrato. Vibrating. Like *tremolo*.
Vivace. In a rapid movement.
Vivacissimo. Very rapidly, like *presto*.
Voce. Voice or part.
Volante. Light; swift.

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